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O say can you see ~~through~~ by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes & bright stars through the perilous fight
O'er the ramparts we watch'd, were so gallantly streaming?
And the rocket's red glare, the bomb bursting in air,
gave proof through the night that our flag was still there,
O say does that star-spangled banner yet wave
O'er the land of the free & the home of the brave?

On the shore dimly seen through the mist of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflects now shines in the stream,
'Tis the star-spangled banner — O long may it wave
O'er the land of the free & the home of the brave!

And where is that band who so vauntingly swore,
That the havoc of war & the battle's confusion
A home & a Country should leave us no more?
— Their blood has wash'd out their foul footsteps' pollution.
No refuge could save the hireling & slave
From the terror of flight or the gloom of the grave,
And the star-spangled banner in triumph doth wave
O'er the land of the free & the home of the brave.

O thus be it ever when freemen shall stand
Between their lov'd home & the war's desolation,
Blest with vict'ry & peace may the heav'n rescued land
Praise the power that hath made & preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto — "In God is our trust."
And the star-spangled banner in triumph shall wave
O'er the land of the free & the home of the brave.

KEY'S WARTIME ORIGINAL OF OUR NATIONAL ANTHEM

Earliest extant manuscript of the words of 'The Star-Spangled Banner'. It was written out by Francis Scott Key when he reached his hotel in Baltimore, from lines on an old envelope, composed on shipboard during the bombardment of Fort McHenry on Sept. 12, 1814. The envelope notes have never come to light. From this manuscript, broadside copies were printed the next day. The original is in the possession of the Walters Art Gallery of Baltimore, Md., and this reproduction is printed by special permission.



Larry Gordon Photo, Courtesy of Lucy Monroe

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By FRANCES QUAINANCE EATON

Official Photo—U. S. Army Air Forces

THE most attentive, the keenest—yes, even the most numerous—audiences for music are not to be found these days and nights in the Carnegie Halls and opera houses of the countries, but in the "TH 3-1038's", the standard army camp theaters, so-called because they seat 1,038 persons. These audiences are not dressed in the sleek black and white of "tux" or "tails" and the rainbow colors of evening frocks; not even in daytime lounge suits and street frocks. Uniforms are the rule, blue or khaki, and their wearers are the boys and men from all over the country who are in our armed services. Mixing music and military training is a good idea, according to USO Camp Shows, which has a concert division especially organized for just that purpose.

"Keep 'em listening!" is their slogan. They have done it by means of thousands of concerts by volunteer artists, and, more recently, by four organized concert companies which are on a twenty-two weeks' tour on a paid basis. They figure that a dozen or so concerts a week is an average for each unit. Concert-giving on such a scale is breath-taking to contemplate. Certainly it involves the closest organization, the highest co-operation between the camps and the USO, and

Camp Shows Concert Division Delivers Music to Boys in Service with Emphasis on Both Quality and Quantity—Volunteer Effort Goes Along with Paid Units to Make a Full Program—Concert-Giving on Enormous Scale Brings Its Own Problems and Satisfactions

the spirit of real troupers on the part of the musicians involved.

There isn't so much talk these days about improving morale in the camps. That quality is at a high level and taken for granted. Any doubt that music plays its part in increasing the happiness of our soldiers, sailors, marines and the wounded boys in hospitals has long been settled. Music has its job well grooved, and is fulfilling its function.

How It Started

USO-Camp Shows was formed in November, 1941, an outgrowth of the entertainment division of The Citizens Committee for the Army and Navy. The tremendous success of "live talent" shows in the army camps under this committee's auspices during the Spring and Summer of 1941 proved to the Army and Navy Departments that such entertainment should continue to be furnished during the Winter. Mrs. Blanche Witherspoon was

named chairman of the concert talent department. David Schooler, who had acted for the Citizens Committee in a similar capacity, remained as a director of music. In the Summer of 1942, C. C. Cappel was appointed manager of the concert division, and when he resigned to become manager of the Baltimore Symphony, Gino Baldini succeeded to the post.

A little more than a year ago, the first concert under USO Camp Shows auspices was given. James Melton volunteered for a concert in Cheyenne, Wyo., on Jan. 21, 1942. Jascha Heifetz gave the second, also in the Northwest. Rapidly the pace increased, with practically every important concert artist offering to appear, until the Summer saw a beehive of activity.

USO in New York, headquarters for the country-wide effort, says that the response from the musical profession was whole-hearted—almost overwhelming at times, so

anxious were the artists to "do their bit". Several offered to relinquish paid engagements when camp appearances conflicted, but that was never allowed. The volunteer effort still goes on, side by side with the paid companies, and provides thousands of the concerts which are now a regular and popular feature of camp entertainment.

Between January and July, 1942, 200 concerts were given in and around New York, and a few in the West, including those by Melton and Heifetz.

At the same time, one paid unit was organized for a tour of 165 camps. "Music in the Air," as it was called, had for its concert group these artists: Helen Henry, soprano; Alice Howland, mezzo, later replaced by Louise Bernhardt; Rolf Gerard, tenor; Stephen Kennedy, baritone; Sidney Edwards, 'cellist; Ruth Breton, violinist, and Edward Harris, pianist.

Symphony Orchestras Appear

A recent development, inaugurated during the Summer when Mr. Cappel, headed the USO concert department, has been the appearances of symphony orchestras in the camps and training stations. The New York Philharmonic-Sym-

(Continued on page 14)

THEY SHALL HAVE MUSIC



The Military Police Band at Fort Dix

Fort Dix Post



The Church Choir at the Naval Air Training Station at Lakehurst, N. J.



U. S. Army Signal Corps

Fort Hancock's Dance Band Plays All Kinds of Rhythm for the Steppers



U. S. Army Signal Corps

Boys from Fort Hancock and Lily Djanel of the Metropolitan in a Performance of 'Carmen' at the Waldorf Astoria. Cpl. John Harrold Sang the Don José. Principals in the Photograph Are, from the Left, Cpl. Joseph Rosenberg, Pvt. Frank Hill, Pvt. Lanni Russell, Pvt. William Bauer, Cpl. Harrold, Sgt. Arthur Meyenberg, Pvt. Quentin Farr, Miss Djanel, Cpl. Frank Egan, Pvt. Emory Oman and Pvt. William Hinkley

IN WAR AS IN PEACE



St. Elmo Johnson's 255th Quartermaster Band at Fort Dix

Fort Dix Post



The Quartet from the Islands Which Performed as a Unit in Vaudeville and Now Plays for a Naval Air Station



Fort Dix Post—Pvt. Walter Chandoha
A String Quartet at Fort Dix: Privates Ira Baker, Irving Nussbaum, Jascha Bernstein and Jules Baker



Fort Dix Post—Corp. George Shivers



U. S. Army Signal Corps
The Specially Organized Sixty-Voice Army Chorus in Washington, D. C., Led by Capt. Albert C. Baty. This Chorus Will Sing at Folk Festival Performances in April

Left: Technical Sgt. Marco Rosales
Directing Recording at Fort Dix



Waiting for
the Curtain



Getting 'Forza del Destino' Ready. Herbert Graf Rehearses Jagel, Milanov,
Pinza and Tibbett

Wide World

Operas on the Way

Wide World



N. Y. Times Studio

This is 'Serva Padrona'. Paul Breisach, at Piano, Guides Baccaloni and Sayao

Soldiers,
a Waiter,
a Musket,
a Lesson
from the
Big Boss
Who Runs
the Stage.
He's Désiré
Defrère and
the Opera
Is 'Bohème'



Courtesy Opera News, Metropolitan Opera Guild



Isolde's Torch! Helen Traubel Rehearses with a Flash-
light, but Lothar Wallerstein Has to Be Content with a
Clothes Brush. Incidentally He's Not the Tristan but
the Stage Director



N. Y. Times

Salome Has Her Way as Herod Pleads and Two Busy Onlookers Tell Them How. They Are René Maison (Left), Lily Djanel, Herbert Graf and George Szell



Wide World

Determining the Repertoire. Edward Johnson, the General Manager, Has the Help of Edward Ziegler (Right) and Frank St. Leger

at the Metropolitan



Wide World

A Costume for 'Louise', Made on the Spot. Designer Mary Percy Schenck (Second from Right) Checks It on Form. Jenny Cervine, Wardrobe Mistress, at Right



Wide World

Property Man Tony Crispino (Right) Gets Out Some Banners for the 'Forza del Destino' Revival



Wide World

Along Comes the Scenery. Habitues of the House Are Left to Identify the Opera to Which These Sets Belong



Wide World

Otello Ceroni Isn't in a Submarine. This Is a Glimpse of the Prompter's Box and Mr. Ceroni Is Prompter-on-the-Job

Occupational



Risö Stevens Helps Tote Her Own Bags in a Railroad Station



Helen Traubel Has Isolde's Coronet Adjusted After the Design of Adrian of Hollywood



Lansing Hatfield Makes Records at Home, Not for His Cat



Josephine Antoine Does a Quick Make-Up in a Cab on the way to the Chicago Opera from a Broadcast. She Is Escorted by William H. Stevenson of the Opera Board



Though Not Actually Feeding Her Violin, Erica Morini Is Providing the Necessary Moisture for It by Slicing Potatoes Into a Special Compartment in the Case

Alix B. Williamson



René Le Roy Polishes His Silver Flute with Lemons—The Result Is Neither Seedy Nor Sour

Chores



Larry Gordon, Staff Photographer
Vitya Vronsky and Victor Babin Pack to Go on Tour



Marcelle Denya Signs Autographs upon Arrival at an Airport in Canada



"Ay, There's the Rub". Marcel Hubert Polishes His 'Cello with Oiled Rags



Larry Gordon
Celius Dougherty and Vincenz Ruzicka Can and Do Put Their Two Pianos in Tune in an Emergency



Lotte Lehmann Tries on Her 'Rosenkavalier' Costume for Act III. Ladeslas Czettel, Designer, Arranges the Folds of the Skirt



The Platoff Don Cossacks Soften the Highlights Before Facing the Footlights



Larry Gordon
Donning the Last of Umpteen Petticoats, Dorothy Sarnoff Is Almost Ready for "First Curtain" of 'Rosalinda'

Reconnaissance



Dick Brugiere
Marjorie Lawrence Presents a Model Army Truck to Five-Year-Old Lad. She Sang Recently at the Grenfell Benefit



Metropolitan Photo Service
Lawrence Tibbett, Gladys Swarthout and Vaughn Monroe Send Off Cartons of Their Recordings to Our Armed Forces in Alaska



Larry Gordon, Staff Photographer
Astrid Varnay Looks Over Books in Search of Some Suitable for Soldier Reading



Official U. S. Navy Photograph
Frederick Jagel and Edwin McArthur with a Group of Sailors. Mr. Jagel Sang for Them During His Engagement with the San Francisco Opera



Official Photograph, U. S. Army Air Forces
Nino Martini with a Group of Officers at Paine Field, Wash., Where He Appeared in Concert



Thomas L. Thomas with a Canadian Soldier (Left) and His Accompanist, John Linn, After His Concert at Manning Pool, Toronto, for 10,000 Service Men

Behind the Lines



Larry Gordon
Ellen Ballon, Canadian Pianist, and Pvt. Joseph Stefko Look On as Mayor LaGuardia Adds His Greeting to the Scroll of Messages from Boys at the New York Stage Door Canteen to Service Men in the Canadian Armed Forces



Larry Gordon
Bidu Sayao and George Sebastian Buy Bonds from AWVS Workers at the National Broadcasting Company



Maria Markan, Icelandic Soprano, Is Presented with a Certificate of Cooperation by Marcus Silverberg for Her Contribution of an Old Fur Coat To Be Made Into Warm Vests for Members of the U. S. Merchant Marine



Francis di Gennaro
Lucy Monroe, Director of Patriotic Music for RCA Victor, Leads the Singing of the National Anthem at Fort McHenry on Star Spangled Banner Day



Vivian Della Chiesa with Officers of the 5th Regiment, New York City, for Whom She Sang at a Regimental Review



Rudolf Firkusny Signs His Name after That of J. Hajyn, Czechoslovakian Consul, to the Blood Donors' Roll at Red Cross Headquarters



From Three Lions
Janet Bush Knits for Sailors

USO Camp Shows "Keep 'em Listening"



Metropolitan Photo Service
Boys in the New River Marine Base Flock to a USO-Camp Shows Event



U. S. Army Signal Corps
Wounded in a Hospital Listen Eagerly to a Concert



A Navy Audience for the New York Philharmonic-Symphony on the U.S.S. Prairie State

(Continued from page 5)

phony has appeared three times, twice under Artur Rodzinski, once under Dimitri Mitropoulos, and will play again on Feb. 15 at Fort Monmouth. The Philadelphia Orchestra under Eugene Ormandy opened its season by appearing at Fort Dix. The National Symphony and the Baltimore Symphony have played at Fort Meade, the Boston Symphony at Camp Devens, the St. Louis Symphony at Fort Leonard Wood. Arturo Toscanini and the NBC Symphony are scheduled for a March concert. Also Leopold Stokowski and the NBC men will play later. Negotiations are under way for appearances of the San Francisco Symphony and more for the St. Louis organization. The Cleveland Orchestra has volunteered to play at camps while on tour, and others have indicated their willingness to co-operate whenever schedules and times can be adjusted.

Metropolitan Opera singers and orchestra, under Erich Leinsdorf, gave two concerts in November, one at Camp Joyce Kilmer, the other at the Naval Training Station in Lakehurst, N. J., in November. Members of the National Grand Opera Company, George D'Andria, director, appeared at Fort Dix on Jan. 6. And all the while, in between these star-studded events, singers and pianists, cellists and dancers, violinists and flutists have gone out in pairs, in threes and in quartets time after time to make music "for the boys". The schedule in the USO Camp Shows office shows hardly a blank space for a single night. This is a "stout company" of greater magnitude than anyone could have believed possible.

"They Eat It Up!"

How do the boys like it? Well, at Fort Dix they "eat it up", according to a written report sent in by Col. Donohue after the National Grand Opera appearance. "Enthusiastic" was a milder word, but a definite one, on another report. "Can't hear yourself think," said another, speaking of the vociferation which greeted one group of artists. The old idea that only one-and-a-half or two percent of any given mass of people constitutes a musical audience is fast going by the board in the camps, Mr. Baldini believes. There is evidence that men who never heard a violin concert before came back for more after their first experience with Albert Spalding or Mischa Elman. Confirmed "jitterbugs" gained a new respect for symphony music after the Philadelphia Orchestra concert and in their own terms confessed themselves fans for the "long-haired stuff." True, one soldier-citizen wished that Elman had played "Blues in the Night", after a pretty solid dose of Handel.

But many musicians agree that nowhere in their previous experience have they encountered such heart-warming receptions, such uninhibited response to their art. They want to go back for more.

As for the calibre of the programs, it is true that, as one official said, it is best to "give them the dessert first and work into opera". One young Metropolitan soprano, personable and charming, addressed her audience thus, after singing, say, "Smoke Gets in Your Eyes": "You know, boys, I am a member of the Metropolitan Opera and supposed to sing operatic music. Wouldn't you like to hear some?" The answer you can guess.

One of the ambitious tours undertaken was that of a company which went through Texas in a three weeks' swing of seventeen army and navy training stations. Members of the company were Ossy Renardy, violinist (now himself inducted into the army); Carola Goya, dancer; Annamary Dickey, soprano of the Metropolitan, and Beatrice Burford, pianist. Their program will serve as an example.

Mr. Renardy first played the Kreisler Variations, a Spanish Serenade of Chaminade and the Kreisler 'Gypsy Airs'. Miss Dickey sang Coward's 'Zigeuner', 'The Land of the Sky Blue Water' of Cadman and a 'Tosca' aria. Miss Goya did several Spanish dances and Miss Burford played 'Deep Purple', Grainger's 'Danny Boy', and 'Mighty Lak a Rose'. Mr. Renardy gave a second group consisting of Schubert's 'Ave Maria' and 'Moonlight Madonna', and Miss Dickey also sang 'Merry Widow' selections and Gershwin's 'Summer Time'. Mixed fare, you might say, but sure fire. Samuel Dushkin, violinist, thinks that the soldiers and sailors react more spontaneously—and more enthusiastically—to good contemporary music than to good classics. Many have never heard much music and have no preconceived prejudices to "modern" music.

Unpredictable Elements

Officials and artists had to walk warily in the first days of this great experiment. There were so many unknown and unpredictable elements. An audience of 2,000 might show up—on the other hand, there might be only twenty-five. Accounting for this were several factors—the enormous and sudden turnover in reception centers and ports of embarkation and the consequent shifting population; the fact that a concert might coincide with the night before an examination or on Friday night, before Saturday inspection. Also pay-day had to be reckoned with. The USO learned that business was bad on such occasions, also on Saturday nights when weekend passes had a slight edge on any attraction at camp, no matter what.

Since "taps" comes early, the concerts begin about 7 or 7:30 p.m., and go straight through an hour or hour and a half only rarely with an intermission. A turnover in

(Continued on page 216)

Music After the War

By ERNEST NEWMAN

NCESSARILY, in writing about music after the war, I must confine myself for the most part to those aspects of the matter most apparent to a European observer. In my own country there has been as yet, so far as I am aware, no attempt to do much connected thinking about the situation likely to confront us musicians when the nation lays down its arms. Perhaps, on the whole, that is just as well. Already, there are signs that some ardent souls among us would like to "plan" us out of individual existence when the war is over; and the said "planning", of course, meaning, by and large, the determination of certain sections of our complex community to put it across the rest of us while the putting looks good. The last thing we want to happen to us is for a cognate type of "planner", working for his personal or group musical interests under the mask of the designer of a new and wholly beneficent order, to cajole a legislature which has never been distinguished for its grasp of art matters into granting it special privileges or endowments at the public expense. Regimentation being the order not only of the day but of the morrow, it is quite on the cards that our public musical life will be to some extent regimented in the not so distant future; but if that has to come, it were better for it to come after, not before, the country as a whole has had leisure and opportunity to do some cool thinking about it.

A World of Hatred Ahead

At the moment we cannot see very far ahead, but so far as our vision extends it is evident that for some time after the war we shall be living in a world given up to hatred as it has never been before in all its history. Perhaps even those among us who, in the earlier stages of the war, believed that at the end of it most things except the income tax would soon be once more what they had previously been, will agree to that statement now. I remember expressing my own doubts and fears as to the post-war musical situation a few months after the storm burst over us. I surmised that where London music would be hardest hit would be in the department of opera, for in other fields we are self-supporting. I ventured to suggest that we had said good-bye to the international opera season for a long time to come, for a large section of the public, whatever its nostalgia for the good old days, would not take kindly to the idea of the Germans and Italians descending upon Covent Garden again for all the world as if nothing had happened. Whereupon I was indulgently assured by some of my colleagues that my fears were groundless: the London musical world, they said, would, after a short interval in which passions had time to cool down, be very much the same as it had been before September 1939. I doubt whether many of those wishful thinkers are of that opinion now.

Analogies with our experiences after the last war are invalid. It did not take long after

1918 for the English public, true to its old easy-going principle of "shake hands after a fight and be friends again," to welcome the great German performers again with all the more cordiality because of the clouds that had rolled so long between it and them. Curiously enough, however, there was more kicking against German music between 1914 and 1918 than there has been between 1939 and 1943. In the previous war a large section of the English public, in its fury over the German atrocities in Belgium, protested violently at first against the admission of German music into our concert rooms. I still have a lively recollection of the trouble the more level-headed among us had to get these super-patriots to see that the composers of the 'Eroica' and 'Till Eulenspiegel' and 'Parsifal' could not be held answerable for the Kaiser having chosen to regard the German treaty with Belgium as only a scrap of paper.

Were Labeled "Pro-Germans"

Those of us who pleaded for a bit of common sense in the matter were promptly labelled "pro-Germans": in the town where I lived and worked at that time the legend flourished that I myself was a German in disguise, my real name being Ernst Naumann—which of course would account for my admiring the works of Bach and Beethoven more than those, say, of Parry or Stanford. What helped more than anything else to knock sense into the malcontents was the discovery that without the favourite German works it would be impossible to keep our concert life going in any strength. In vain were we exhorted to draw upon the treasures of our own contemporary music: people mulishly refused to believe that a number of British composers of whom they had not thought much on the third of August 1914 had suddenly become world-shaking geniuses by the fifth. So the patriotic drum was beaten in vain: the tumult and the shouting died, and after a virtuous headache or two the musical world settled down to its old habits.

It was rather different with regard not to German music but to German performers when the war was over: in particular many people could not reconcile themselves all at once to listening to a language which had been so long associated in their minds with so much that was hateful to them. The first song recital in London in the German language (by the late Mischaleon) looked for a few minutes like ending in a riot. But once more common sense and the desire to let bygones be bygones prevailed, and very soon things were once more as they had always been.

II

TODAY, however, things are very different, and are becoming more markedly different with each month of the war. So far as enemy music is concerned, this time there has been no fuss over giving it as usual: if there is less of it performed than there used to be, that is solely for technical reasons. When we learn that sales of Sibelius records have fallen since Finland threw in its lot with the Axis, we



ERNEST NEWMAN

Music Critic for the London Sunday Times and perhaps the world's most celebrated writer on music today. He is the author of "The Life of Wagner", three volumes of which have been published, and of other widely known books. In the season of 1923-24 he was guest critic of the New York Evening Post.

know that this implies no ill feeling against him or Finland; it means simply that a number of people prefer for the time being to dismiss them both from their minds. This sort of thing is merely a passing phenomenon of the war psychosis. But as regards German performers it has to be said frankly that the less we see or hear of them for a long time after the war the better pleased everyone will be. No distinction can be made between "decent" Germans and the other sort. At present my countrymen see them all tarred with the same foul brush; and the loathing of the German beast is so intense that in his own interest it will be prudent of him to give us a wide berth for a long time after the war is over.

Mood Will Affect Opera

This feeling directly affects the international opera prospect. From all I hear, public opinion is decidedly not inclined just now to take kindly to the idea of seeing Germans and hearing the German language at Covent Garden again. If any German bass thinks he will soon be doing again what we have so often seen him doing in recent years at the end of the 'Meistersinger'—pointedly using Sachs's final harangue about the superiority of "holy German art," and the necessity of guarding it against "foreign mists and foreign trumpery," as a means of showing the English audience how little he thought of it—he had better think again. This mood of ours may not endure for ever; but it is here at present, and it will have to be reckoned with. As I heard it put the other day, it might be awkward for some of these German ladies and gentlemen if on the day they were to open at Covent Garden the railway companies were

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SOME OF NEWMAN'S POINTS

1. Regimentation of musical life may come—but let us do some cool thinking about it first.
2. The last thing we want is for some "planner" to gain special privileges or endowments at public expense.
3. There is no clamor against German music in England; "but as regards German performers it has to be said frankly that the less we see or hear of them for a long time after the war the better pleased everyone will be."
4. This will affect opera more than the concert field. The severance with the Continent "is going to be most complete, unless the Russians come to our rescue."
5. "What the man in the street calls 'modern' music could disappear entirely from our programs without anyone crying out for a day of national mourning on that account."
6. "Our programs, seemingly, will tend more and more to be formed mainly out of standard works, which are still exciting novelties to thousands of my countrymen."
7. The business side of music after the war "is certain to flourish like the green-bay-tree."
8. "Millions of people will be assured a higher standard of living than they formerly had; and part at any rate of their extra resources will be spent on good music."

They All Began in LITTLE ROLES



Merle Alcock in Her Debut Role of Beppe in 'L'Amico Fritz'



Marie Mattfield as Annina and Albert Reiss as Valzacchi in the American Premiere of 'Der Rosenkavalier'



Rafaelo Diaz as Nicias in 'Thais'—His First Metropolitan Appearance



Lawrence Tibbett as Valentin in 'Faust,' His First Important Operatic Role in New York



Jeanne Gordon as Mardion in the World Premiere of Hadley's 'Cleopatra's Night'



Mabel Garrison as The Queen of the Night, a Last-Minute Substitution



Kathleen Howard as Nicklausse in 'Les Contes d'Hoffmann'



Julius Huehn, as Kurwenal, one of His First Important Roles



Alma Gluck as The Happy Shade in Toscanini's Revival of 'Orfeo'



Leonard Warren as Paolo in 'Simone Boccanegra', the Role of His Debut



Marion Telva as Adalgisa in a Revival of 'Norma'



Raymonde Delaunois and Mary Ellis as Tytyl and Mytyl in the World Premiere of Wolff's 'The Blue Bird'

Success Comes to Those Who Are Ready

By JOHN ALAN HAUGHTON

**But Need Is Often Greater
For Singers of Lesser Parts
Than for Prospective Stars**

IN the present-day 'Americanization' of grand opera, there are new features constantly coming to the attention of the public which may have escaped it before. We may as well open our eyes, also our ears, to the fact that the era of great voices is no longer with us. This is by no means a condition peculiar to the present day, as any student of opera can tell you. The great singer comes and goes and his presence on the stage may be plotted by a curve which is parabolic in shape.

In other words, when an era of great singers passes, their places are filled if not completely, at least adequately. When Caruso died in 1921, and Geraldine Farrar forsook the stage a year later, it seemed as though the Metropolitan could not survive, but Gigli in a great measure filled Caruso's place. Whether Farrar's place has ever been filled, is a matter of personal opinion. However, her roles—most of them, that is—are still being sung.

There is no question that the American singer has, today, an opportunity at the Metropolitan that he or she has not had before. The European market simply does not exist. Latin-America has sent us some excellent singers, but our own backyard is the principal source at the present time. Well over fifty per cent of the singing personnel is American-born and the only single section in which the percentage of foreigners preponderates to any considerable extent is that of the basses. Of the twelve new singers taken into the company this year, only two were foreign born.

Difficult to Fill Small Parts

Under these circumstances, it is easier than ever before for American singers who really have ability, to prove it. Edward Johnson, general manager of the Metropolitan, said several years ago, that although he could get singers for leading roles, he had endless difficulties in casting the minor parts. That is one phase of opera giving in which foreign opera houses have a system, or did have one, that transcends ours. Singers have had to do large or small roles as they were cast. An echo of this in New York was found in Grau's casting of 'The Magic Flute', when Milka Ternina, one of the most eminent Wagnerian sopranos of her time, and Ernestine Schumann-Heink, the great contralto, were cast as two of the Three Ladies. Schumann-Heink was ill and did not sing, but Ternina appeared in a cast that included Eames, Sembrich and Plançon in the leading roles. When 'Der Rosenkavalier' was first sung at the Metropolitan, Karl Jörn, then the company's leading Wagnerian tenor, sang the brief role of A Singer in the first act. One might multiply examples indefinitely.

Artistic Work in Small Roles

But there have been countless singers in the company who have sung nothing but minor roles, except possibly in emergencies, and have done this with rememberable skill. One may mention Mathilde Bauermeister, who had a prodigious repertoire, Marie Mattfeld was an-

other sterling artist in small roles. Lambert Murphy, who had been tenor soloist of the Harvard Glee Club, and moved on to small roles at the Metropolitan, served an honorable career there. He was also a highly popular oratorio singer, besides being the solo tenor of the Victor Opera Company, together with Lucy Marsh, Sophie Braslau and Reinald Werrenrath, George Meader was another American who did small roles excellently. Albert Reiss was heard in many secondary parts, but was a fine artist with an adequate voice.

Singers Good in Lesser Roles

There is a long list of singers who, vocally capable, had try-outs in more important roles only to find that their abilities, for one reason or another, did not fit them for "leads". They themselves probably did not believe this. What soprano does not think she can do Isolde, what tenor is not a Rodolfo or a Siegfried? But alas, like Burns's lady in church, we cannot see ourselves as others see us. It is against common sense to suppose that the Metropolitan or any other opera company would want to keep in small roles singers capable of making hits in larger ones. It has proved the contrary too often. Some of these have remained with the organization for a year or more and then disappeared from the roster into other fields or into oblivion. There may have been something "missing". Voice, yes, but an operatic career, Rossini's *bon-mot* to

the contrary, is not founded on voice alone. Certainly not at the present day.

There have been many capable singers who forsook the opera house because they found concert careers more congenial. The late Alma Gluck made her debut in the role of Sophie at the same time that Edmond Clément made his in the title role of Massenet's 'Werther' at the New Theater. She was the Happy Shade of Toscanini's memorable revival of 'Orfeo' and sang Ortemia when 'Stradella' was exhumed. But although increasingly popular at the Metropolitan, Mme. Gluck found a concert career more to her taste and finally forsook opera. Merle Alcock, one of America's foremost oratorio and concert contraltos, was a member of the company, making her debut in the revival of 'L'Amica Fritz' and singing a variety of roles.

Many of the singers in the company, and Americans at that, have tried their wings in small roles and either advanced rapidly to larger ones or gone ahead slowly. Unexpected substitutions in leading parts are a tremendous factor in giving young singers a start. Mabel Garrison, who made her debut as one of the Flower Maidens and sang roles like Crobyle in 'Thais' and Frasquita in 'Carmen,' first proved her value to the company by taking the role of Urbain in 'Les Huguenots,' with Caruso, Destinn and Hempel. While she was singing

'Nobles Seigneurs,' Caruso stood with his back to the audience and during the orchestral interludes, kept saying: "Don't be nervous! It's going well! The audience likes you!" so that the young singer felt uplifted and sustained. The following season, Miss Garrison substituted at a few hours' notice for Mme. Hempel as The Queen of the Night in 'The Magic Flute,' negotiating all of the altitudinous top tones in their original key. In the meantime she sang a variety of what might be called medium-sized roles, until a matinee appearance as Lucia in the spring of 1918 made a great impression. A dearth of coloraturas for several seasons was also a factor in the case and, for some years, Miss Garrison sang all the leading coloratura roles.

From Small to Great Parts

Jeanne Gordon, Canadian mezzo-soprano, made her debut as Azucena. Her singing was good but she needed stage training. Hence, the remainder of her first season was given up to smaller roles, but she was the Brangäne of the English 'Tristan and Isolde' after the first World War and sang important Wagnerian roles as well as Italian and French ones. She was the Marina of Chaliapin's 'Boris.' Frances Peralta, though British born, had spent most of her life in this country. She made her debut in the small role of Elena in the revival of 'Mefistofele' with Chaliapin, but quickly advanced to leading roles. She once "went on" as Tosca to save a performance, without ever having sung the role and without rehearsal. Marion Telva, from St. Louis, tried out her wings in the tiny role of the Musician in Puccini's 'Manon Lescaut' and rapidly advanced to leading Wagnerian roles. She was the Adalgisa of 'Norma,' with Ponselle in the title role.

Marie Tiffany, an American, was a member of the Metropolitan for thirteen seasons, doing lesser roles with capability and creating parts in many premieres and revivals.

Lawrence Tibbett's first appearance at the Metropolitan was made as Lovitzky in 'Boris Godunoff' on Nov. 24, 1923. The role is such a small one that he is said merely to have put on his monk's habit over his street clothes. In the succeeding performance of this work, he took the role of Tchelkaloff. He next did a Valentin in 'Faust,' a favorite part on which inexperienced baritones often cut their teeth. As Silvio in 'Pagliacci' the following month, he again had a chance

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ASTRID VARNAY BEGAN AT THE TOP

An Outstanding Exception to the Rule of Small Beginnings, She Sang Sieglinde at Her Debut. Note the Portraits of Kirsten Flagstad in This Dressing Room Picture

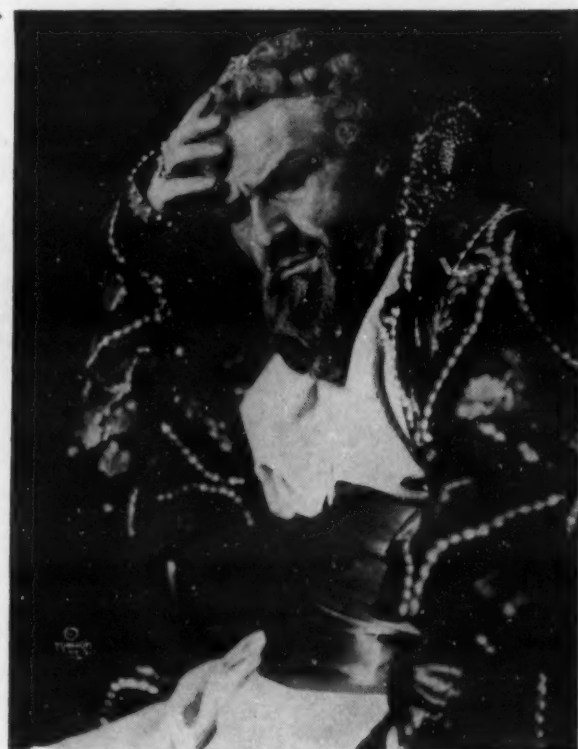
Six Supreme Operatic Characterizations



*Lucien Muratore
as Don Jose*



Mary Garden as Fiora



*Feodor Chaliapin
as Boris Godunoff*



Olive Fremstad as the Third Brünnhilde
Culver Service



*Marcella Craft
as Violetta*



*Felicie Hüni-Mihaczek
as Elsa*

Why They Have Remained Unforgettable

Striking Details of Notable Delineations Cited By Critic

By HERBERT F. PEYSER

“WHY not describe the twelve greatest operatic impersonations you recall?” replied a colleague when I asked him recently to suggest me something to write about; “if such matters are not necessarily timely they can still be interesting.” Twelve impersonations, indeed! Have you ever tried to remember the details of twelve performances stretching over a period of perhaps forty years? Unless you have a phenomenally photographic memory you are likely to find yourself hard put to recollect more than a handful of traits which may set one particular embodiment apart, in the perspective of a lifetime, from hundreds of others you may have experienced and forgotten. And then *twelve*! When I set to work taking an inventory of my assorted operatic memories which are anything but short I found myself with the best will in the world unable to recall, save in shadowy outlines, more than half that number. So why not let it go at six?

These six go back from possibly fifteen years to nearly forty. Some of them I witnessed in New York, a smaller number in Europe. Over and above all others stands the ‘Götterdämmerung’ Brünnhilde of Olive Fremstad, an artist who through a lifetime has meant more to me than any opera singer I remember. Then comes what may to many people seem a motley assortment—the Boris of Chaliapin, the Fiora of Mary Garden, the Don José of Lucien Murtatore, the Violetta of Marcella Craft, the Elsa of Felicie Hüni-Mihaczek. Several of them, notice, were anything but great vocalists. Yet their achievements live on, so far as I myself am concerned, in a manner in which the accomplishments of singers ten times their superiors in point of voice and vocal culture do not. That does not mean they were inferior singers. Far from it! But it does mean that what they did and what I particularly remember them by were things that transcended singing as such. And even here (so far as my own experience is concerned) there is a paradox. I have never, for example, been able to explain to myself why with the best will in the world I am absolutely unable to recall the *sound* of Nordica’s voice—which I heard many times—when the tones of Fremstad’s continue, in certain phrases of Isolde and Kundry, to echo in my ear across the abyss of decades. Yet technically and in vocal endowments Nordica was undoubtedly the greater of the two.

Fremstad’s Remarkable Brünnhilde

That Isolde and that Kundry of Fremstad’s were grand impersonations. So were her Sieglinde, her Venus, her bridal Brünnhilde. But to me it is the betrayed and the sacrificial Brünnhilde of the last ‘Ring’ drama which, even at this distance, exercises the greatest spell. It is the memory of its vastness, its devastating dramatic forces, its exaltation of spirit, its *plastique*, its outstanding nuances of stage business which diminish for me virtually every ‘Götterdämmerung’ Brünnhilde I have seen since, even the most touted. Only one Brünnhilde of my recollection has approached Fremstad’s and that was Anni Helm’s in Berlin, about twelve years ago. Who was Anni Helm, anyway? A singer of rather mediocre gifts, who could be heard in Bayreuth and elsewhere as Brangäne and a few other Wagnerian characters. And then one night, during a ‘Ring’ cycle at the Berlin Municipal Opera, the spark seemed suddenly kindled in her and she presented a Brünnhilde that evoked Fremstad for me as nobody did before or since. I know only vaguely what became of her after-

wards. She went to Italy, married, had children and continued for a time to sing Wagner in that country. She may or may not still be alive and active. In any case, though I heard her a few times after this one supreme Brünnhilde, she never to my knowledge equalled the feat again.

But the Brünnhilde of Fremstad! Possibly her first act has been equalled. Yet the test of the ‘Götterdämmerung’ Brünnhilde is not the first act, so much as the second and third. I never saw Fremstad’s great teacher, Lilli Lehmann, on the stage although personally I knew her well. Probably she transcended even Fremstad, though as to this I cannot speak from actual experience. It was when she arrived at the Gibichung hall in Gunther’s skiff that Fremstad began to fire heaven and from this point onward grew in immensity till she cast her fiery brand at Walhalla and herself on Siegfried’s funeral pyre. Show me the Metropolitan Brünnhilde of the past thirty years—and I make no exceptions whatever—who has made of the captive goddess just what Fremstad did!

She Moved as “A Dead Thing”

Even the best of them irritate me beyond description by the way they give their hand to Gunther and step off the boat. Each and every one of them, in the first place, makes the mistake of facing directly forward. Fremstad faced sharply sideways, as if striving to avert her glance from her captor, let alone from his noisy retainers. And you never saw her give her hand to Gunther or actually step on shore. Of course, she must have done so somehow, but every sign of volition, of action, was utterly imperceptible. She seemed not to walk so much as unwillingly to glide. And this was as it should be. For Brünnhilde at this point is to all intents a dead thing, without a vestige of will or initiative. For her visibly to offer Gunther her hand or obviously to step ashore is tantamount to an admission that she recognizes herself bound to do his bidding and does it. But not until Fremstad raised her eyes for the first time, when Gunther spoke the name of Siegfried, did she wrest herself out of this state of coma. Then, as the awesome scene progressed, her wrath became as forked lightning. I have never noticed from another Brünnhilde during the oath on the spear that tiny nuance which, psychologically, spoke volumes—a short but violent lunge downward on the spear point when she ejaculated the words “Speeres Spitze”, as if her uncontrollable rage strove to guide the knife into Siegfried’s very flesh.

Two Overpowering Details

Never, when Siegfried and the crowd of boisterous revellers, left the stage did you see Fremstad act like the average run of Brünnhildes these days—that is to say, either rush after him or stretch out her arms in supplication or else squat down on a rock, a step or something (this business of making people sit when the whole intent of the scene should encourage them to stand is one of the most deplorable traits of modern stage direction). What is it Wagner’s stage directions say here? “Brünnhilde, standing in the foreground, looks for some time in pain after Siegfried and Gut-rune, then sinks her head.” As Fremstad enacted it, this detail became very nearly the most overpowering touch of the entire impersonation. Standing otherwise rigid as a statue she turned her head ever so slightly toward the hall into which Siegfried had vanished, the most poignant look of simultaneous reproach, regret and entreaty in her eyes; and then, almost un-



Culver Service

A STIRRING CONCEPTION

Olive Fremstad as Brünnhilde in the Second Act of ‘Götterdämmerung’

consciously, she turned it back again. I have never witnessed on the stage anything that cut so sharply to the quick and so concentrated in itself the whole tragedy of womanhood.

In the third act it was less what Fremstad did than what she spiritually radiated that, to my thinking, was at once indescribable and unforgettable. That entrance of hers from the background into the Gibichung hall, filled with the noise and the wild tumult of Gunther’s murder—who that saw it can ever efface it from his memory? As if the figure of Destiny itself Brünnhilde appeared suddenly to assume gigantic proportions, to dwarf into insignificance everything else which filled the scene. It was not so much a sense of fear or horror that she diffused as the majesty of ineluctable doom, the splendor of expiation. All this was not a question of movement or of any external mechanism so much as it was a sublimity that came from within. However, I do think that one reason why nobody ever manages to give that entrance quite what Fremstad brought to it is the possibly minor, but still striking fact, that this Brünnhilde was always robed in gleaming white, while virtually every other one—even in Bayreuth—affects a vesture of gray. Now, white, for one thing, is the color of expiation, of sacrifice. And with a stage bathed in nocturnal blue it shines out with a vividness that gray can never have. Yet, when all’s said, this remains a minor detail. Not the outward raiment but the spiritual grandeur of the artist soul made Fremstad’s third act ‘Götterdämmerung’ Brünnhilde the overwhelming confrontation it was.

The Keynote of Chaliapin’s Boris

Whenever I look back to Chaliapin’s Boris there recur to me words which the lamented Pitts Sanborn wrote the first time this grandiose impersonation was first revealed to New York: “After seeing it one realized why, in

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Soviet Music at Quarter-Century Mark

Combining Art with Patriotism, Russian Composers Carry on in the Midst of Titanic Struggle

By NICOLAS SLONIMSKY

IN November, 1942, Soviet music celebrated its twenty-fifth anniversary amid the din of battle. But Soviet musicians, in the army, or on the artistic front, continue to serve their country. I have just received a letter from Gregory Schneerson, an eminent Moscow musicologist. He writes: "After a year in the army, I returned to

er's colophon, this edition was set in type in October 1941, at the time the Nazis were on the approaches to Moscow!

Leningrad was under siege for seventeen months until it was broken in January 1943, and the people of the city suffered untold privations, but there was always music in the city. Leningrad's great Philharmonic Orchestra was evacuated to Novosibirsk, but another orchestra was formed, and a special broadcast performance was given in August 1942 of the famous 'Leningrad' Symphony by its native son, Dmitri Shostakovich.

Shostakovich 7th Predominant

This Symphony of Shostakovich has overshadowed all other music coming from Russia. The romance and the drama of its composer, serv-



Nicolas Miaskovsky

Moscow. I can tell you that musical life here is flourishing; our composers are extremely active, and so are our musicologists. Our spirits are high, and our faith in victory is unshakable."

In the same mail I received from Moscow two volumes of a monumental 'History of Music Culture' by Gruber. According to the print-



Serge Prokofiev

ing as a fire warden at the Conservatory in a city under air attack; its illustrative power in pitching the Russian Freedom theme against the motive of the Nazi machine; the Victory sweep of the Finale: all this has made Shostakovich's work pre-eminently a War Symphony. It has thundered all over the free world, and it has earned for Shostakovich a place in history books.

Shostakovich's Symphony is not the only example of Russia's continued activity in the domain of the arts. Even more astonishing is the productiveness of Nicolai Miaskovsky, who, at the age of sixty-one, is the author of twenty-three symphonies, of which twenty-one have been already published and performed. Miaskovsky wrote his Twenty-Second Symphony in a Moscow bomb-shelter, during Nazi



Aram Khatchaturian



Dmitri Shostakovich at Work, on a Score. Right: A Sketch of the Air Raid Warden-Composer



air-raids. The Twenty-Third Symphony was composed in Nalchik, a Caucasian town, later taken by the Nazis, but recaptured by the Russians during their winter offensive. Miaskovsky's Twenty-First Symphony has been heard in America; it is a deeply-felt, very Russian lyrical work, and it promises to be Miaskovsky's most enduring composition. Miaskovsky writes: "My music reflects but one thought; our heroes' blood has not been spilled in vain. We have saved the country! The Victory will be ours!"

The name of Prokofiev stands



Ivan Dzerzhinsky

high in the annals of modern music. After fifteen years abroad, he went back to Russia in 1933. Since then, he has identified himself with the cause of Soviet music. His most popular work, the symphonic fairy-tale, 'Peter and the Wolf,' was written in April 1936 for the Children's Theater in Moscow; its immediate object was to teach orchestral instruments to children: Peter was characterized by the strings, the bird by the flute, the duck by

the oboe, the cat by the clarinet, the grandfather by the bassoon; the wolf by three French horns. But there was a political prophesy behind these fairy-tale characters: Peter, the Soviet partisan, in union with his friendly allies, captures the wolf-Hitler by exercise of wit and coordinated action.

After the "wolf" attack on Russia, Prokofiev joined other musicians in the task of writing war music. He wrote a symphonic suite

(Continued on opposite page)



Reinhold Glière

Russian Art Flourishes as Nation Wars



Tikhon Khrennikoff

(Continued from opposite page)
in three movements, entitled '1941' and a cantata, 'Ballad of the Unknown Boy.' His recently completed opera, 'War and Peace' after Tolstoy's great novel, bears a significant parallel to the present war. Prokofieff has also written music to the film 'Partisans of the Ukraine,' glorifying the heroes of the people's fight against the German occupants in 1918.

In his cantata, 'Alexander Nevsky,' produced at the Moscow Festival in November 1939, Prokofieff chose a historic subject, related to the present conflict, the rout of the Teutonic Knights, administered seven centuries ago (on April 5, 1242, to be exact), by the Russians to Hitler's arrogant forebears. Another cantata was presented at the same Festival: 'On the Field Kulikov,' by Youri Shaporin, a composer of Prokofieff's own generation (he was born in 1889, Prokofieff in 1891). Its theme was the repulse of the Mongol chieftain, Mamay, in the year 1380. These "defense" cantatas were enthusiastically received in the Russian press. A cartoon, published in the monthly 'Sovietskaya Musica,' pictures Prokofieff, Shaporin, and Marian Koval, the author of the cantata 'Emelian Pugatchoff,' as three giants, on the lookout for the enemy, after the well-known painting by Vasnetzoff.

Older Men Join the Effort

Russian composers of the old generation, Reinhold Gliere, Alexander Goedicke, and Sergei Vassilenko, now in their late sixties, have joined in the common effort to build the "musical front." Immediately after Hitler's assault on Russia in the summer of 1941, Gliere ad-

ressed a message to American musicians, in which he said: "We, Soviet composers, are employing the medium of our art, to help the Red Army wage its struggle against the brutal enemy." Gliere himself wrote a marching song, 'Hitler's End Will Come.'

Even before the outbreak of the present war, Russian musicians fought Fascism through the medium of music. Thus, Boris Mokrousoff wrote a work for large orchestra, chorus, and military band, entitled 'Anti-Fascist Symphony.' It was produced in Moscow on Aug. 1,

on the folklore of Azerbeidzhan; Mossoloff, the author of the famous realistic piece, 'Iron Foundry,' with a steel sheet in the orchestration, went to Turkestan in quest of native songs, which he later transcribed in an artistic form; Maximilian Steinberg, Rimsky-Korsakoff's son-in-law, pictures the Turkestan-Siberian railroad in his symphony, 'Turksib.' Michael Gnessin and Alexander Krein cultivate Jewish musical lore. Aram Khatchaturian, the rising star of Soviet music, writes in the tradition of Armenian melos.



JAZZ WINS RECRUITS

Shostakovich Plays the Banjo and Prokofieff Gives Forth on the Saxophone in This Caricature of American Jazz in Russia

Successful Operatist

The most successful opera composer in Soviet Russia is Ivan Dzerzhinsky, a young man, born in Tambov on April 8, 1909. For the librettos of his operas he selected the famous novels by Sholohoff, dealing with the civil war in the Cossack region. After the Moscow production of Dzerzhinsky's first opera, 'Quiet Flows the Don,' in 1936, he received the commendation of Stalin himself, who came to hear it. This commendation was particularly significant for it followed shortly after a rebuke to Shostakovich for 'Lady Macbeth.' The second opera by Dzerzhinsky, 'Soil Uprooted,' produced in Moscow on Oct. 23, 1937, enjoyed a similarly favorable reception from the public and the critics. During the present war Dzerzhinsky wrote a one-act opera, 'The Blood of the People,' for a broadcast performance. Dzerzhinsky's music follows the characteristically Russian operatic tradition, particularly in lusciously harmonious choruses and melodious arias. But he treats these elements with terse diatonic dissonance.

Revolution Often Subject

A composer, whose name is closely associated with Dzerzhinsky's, is Tikhon Khrennikoff. He was born on June 10, 1913, in Eletz, in the same province as Dzerzhinsky (a Soviet cartoon presents him with Dzerzhinsky as two partisans playing).

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1937. Even children contributed to the common effort. In an interesting collection of pieces written by Soviet children between the ages of eleven and fifteen, and published in 1938, there is a march, 'No pasaran,' written by the thirteen-year old Dima Tasin, and dedicated to the "heroic fighters of Republican Spain."

Folklore in Soviet Music

Soviet music comprises manifold tendencies: lyrical and gay; conservative and advanced in idiom and technique; distinctly Russian, or reflective of Caucasian, Turkmenian, or Kirghiz folklore. The Soviet Union is a federation of republics of many races; Soviet music absorbs these racial elements and recreates them in an art product. Often, a Russian composer is delegated to gather melodic materials in another part of the Soviet Union. Thus, Gliere wrote an opera based

Up to the outbreak of the present war, festivals devoted to the folk arts of the federated republics of the Soviet Union were given annually in Moscow, and were attended by large audiences, including Government officials. A ten-day Festival of Buriat-Mongol Art was given in Moscow in October 1940, and presented a Mongol musical drama, "Bair." Festivals of indigenous theatrical and musical arts of Azerbeidzhan, Turkestan, Kirghizia, and Soviet Armenia were staged in previous years. These Festivals revealed a hitherto unknown source of folk art, and gave an impetus to a serious study of new national treasures.

Symphony and Opera Popular

Symphony and opera dominate the creative field of Soviet composers. As shown by the example of Shostakovich, a Soviet composer can achieve popular success



Leo Knipper



Dmitri Kabalevsky



Youri Shaporin



Sergei Vassilenko



Vissarion Shebalin



Alexander Krein



Michael Gnessin



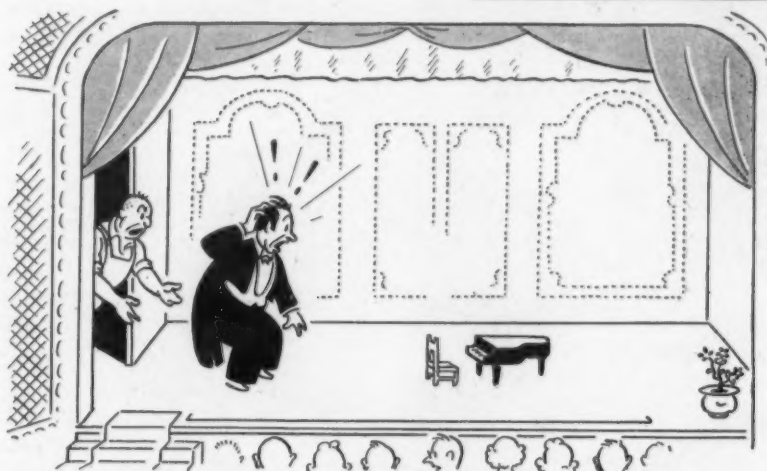
Nina Makarova

Trials of Music on the Home Front

Drawings
by
GEORGE HAGER



"Guess you guys will have to give your concert here,—no gas!"



"Sure its' no concert grand, but where's a guy goin' to get a truck these days?"



"My concert is one hour away and I have to invent a substitute for resin!"



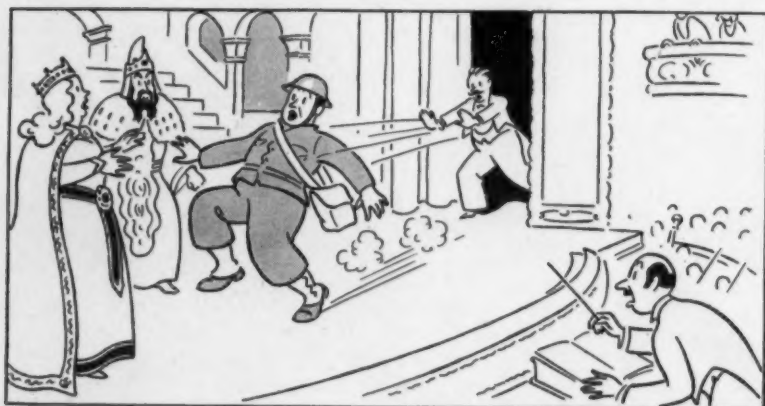
"Good heavens! I'm supposed to be singing 'Traviata' at the Metropolitan!"



The man power shortage hits the amateur quartets.



Anything could happen to the dance bands.



No time to change! Coming or going, it works both ways—on operatic leave!



Federation Keyed to War Needs

Music Clubs Recognize Duties, Uphold Morale, Foster Creative Effort

By ANNE M. GANNETT

NO organization can remain unstirred, by the sweep of epic events. If it were possible to examine microscopically the programs of all our great national organizations, I am sure that running through the tapestry of each would be discovered a war-dyed crimson thread. For a struggle as great as the present one has its inevitable influence not only upon the lives of individuals, but upon all the groups of varying interests which make up the fabric of modern society, whether their field of operations be scientific, technical or purely intellectual.

At first thought there seems a very slight relationship between war and music. It might even appear that a cultural organization such as the National Federation of Music Clubs would have little stake in the war effort. But that would be because one under-estimated the spiritual values inherent in music. And somehow I am convinced that in this war, for the first time, we are slowly awakening to a consciousness of how important a part music, really great music, plays in affording both the stimulus and the spiritual relief which are as necessary to the success of the war effort as the foodstuffs that go to our soldiers or the munitions they feed into the guns.

Value Proved by Allies

Other nations, longer in the war than we, discovered it first. The noontime concerts given by Myra Hess at the National Galleries all through the British blitz gave the bombed-out people of London the courage to go on for another day and yet another day even though each night found their walls crashing about their ears.

The Shostakovich Seventh Symphony is an illustration of how dramatically this titanic war appeals to the sensitive imagination of one of the foremost of modern composers. The subsidization of music by the provisional Chinese government that the beleaguered peoples of the Chinese republic may find surcease in the magic of beautiful symphonies is still another recognition of the fact that music is not merely an accessory, but actually an ally of the democratic peoples in this greatest war in history.

I stress the democratic peoples, because if I read aright the news that comes to us from abroad, while the Fascist countries thoroughly appreciate the value of music to stimulate the emotions and inspire to deeds of valor, very little of creative music has come out of the maelstrom of their struggle, whereas the free peoples have found in music an untrammelled medium of expression. And that fact, in itself, emphasizes the responsibility of those of us who must fight the war on the home front to preserve our free institutions as a fountainhead from which inspiration may flow. It therefore becomes our duty as individuals, and as organizations, to uphold the ideals of democracy, and to encourage and foster those creative impulses which are a true outgrowth of freedom.

Music Clubs Meet Responsibilities

I hope and believe that the National Federation of Music Clubs is creditably discharging both of these responsibilities. Certainly our devotion to the former is reflected in the programs of individual clubs and State Federations which daily flow across my desk. Not only are the musical programs which are pre-

sented in our member groups keyed to the war effort, but also the forums we present. We are occupied today not only with the advancement of the individual artist and with the spurring of native talent, but also with understanding the underlying causes which have brought about this war, and the enduring principles which must be enunciated at its close if we are to be assured of a permanent peace. We of the National Federation of Music Clubs are just as deeply concerned with the establishment of a just and true and righteous civilization which shall guarantee liberty and a right to the pursuit of happiness to the average man as are Freedom House, the Council for Democracy and many another organization of semi-political character which has sprung out of this war.

As to the second responsibility, the stimulation of creative endeavor, I cannot but feel that our impulse to do this has grown and strengthened with the participation of America in the war. It is as if, as never before, we appreciated the rarity of the privileges and opportunities of American youth and were anxious to see that they realized upon these opportunities to the full; that we had a fuller consciousness than ever before of the depth and richness and vitality of mature American talent and were eager to create through this talent something that would lastingly benefit the world.

In the several contests that have sprung up in the place of the few I see an expression of this. There was a time, not many years back, when our major focus was upon the Biennial Young Artists Auditions and the selection of the recipients of these Biennial awards was our principal method of affording native talent an outlet. Successful composition contests have of recent years supplemented these Auditions, recalling the early days of the Federation when many of our foremost American composers, including Deems Taylor, the present president of ASCAP, got their first encouragement from winning one of these awards. I do not need to remind readers of MUSICAL AMERICA that one of these contests has just closed, and that as a result of it two splendid new compositions are available for the choral repertoire, 'Joy' by Franz Bornschein of Baltimore, a musical setting to the words of Walt Whitman's 'Mystic Trumpeter', and 'Johnny Appleseed' with lyrics from the Vachel Lindsay poem of the same name.

Hold First Student Contest

I probably also do not need to remind them that the first Student Musicians Contests ever held under Federation auspices are enlisting the interest of scores of eighteen to twenty-five-year-old composers, who will have a chance to demonstrate their talent for composing for piano and for piano and strings. The fact that this composition contest has brought into a closer contact with the Federation such outstanding musicians and composers as Marion Bauer, who is serving as Composition Contest Chairman in our Student Division, and of Bernard Wagenaar, Netherlands born composer-conductor, now a member of the Juilliard Graduate School faculty; Wallingford Riegger, head of the composition department of the Metropolitan Music School of New York City, and Henry Cowell, composer-pianist, who are judges in the contest, is evidence of its vitality and value to the organization.

It will perhaps be news, however, to learn that the National Broadcasting Company and the National Federation of Music Clubs are jointly launching a contest to obtain a worthwhile patriotic song which will epitomize the spirit of a fighting America, dedicated to the preservation of those ideals for which our forefathers struggled through the bloody days of the Revolution. As this is written, several dis-



Bachrach

MRS. GUY P. GANNETT

President of the National Federation of Music Clubs

tinguished judges have been invited to share in the final selection and, of these, acceptances have been received from Leopold Stokowski and Fred Waring. Rhea Silberta, widely known American composer, is chairman of the contest committee and to her the manuscripts will be first sent and then, when they are assembled in quantity, will be turned over to the judges.

Winning Song to Be Broadcast

To the winner of this contest, provided a sufficiently stirring song is discovered, will come the distinction of having his composition broadcast on the NBC network and the Mills Music Company will publish the winning song if it is of sufficient merit to warrant a premiere on the air. Representatives of the United States Army are keenly interested in this new Federation endeavor and await eagerly the results of the contest, which will come to a close in time to permit the premiere of the winning composition during National Music Week.

While the subject of contests is under consideration I might add that for the fourth successive year the Edgar Stillman Kelley Junior Scholarship, named for the dean of America's active composers, will be awarded to a student of Junior Division age. This scholarship rotates among the regions, returning this year to the Eastern Region from which the first Edgar Stillman Kelley scholarship winner, teen age David Smith, pupil at the Cincinnati Conservatory of Music, was chosen. Auditions in this contest are conducted by means of recordings and the plan is to hold the finals in New York City during National Music Week.

Last year, for the first time, the National Federation of Music Clubs awarded three scholarships in strings for the Summer School maintained by Dr. Serge Koussevitzky, conductor of the Boston Symphony, at Tanglewood in the Berkshires. All three of these young people from scattered sections of the country, one from Colorado, one from New Jersey and one from Wisconsin, were made members of the First Orchestra which played under Dr. Koussevitzky's own baton, and participated in that memorable first concert performance in the

(Continued on page 184)

FAREWELL OF A GENIUS

Dark Days of Robert Schumann's Final Illness Brought Forth "Spirit-Inspired" Variations Which Had Real Origin in Composer's Own Violin Concerto—A Letter to Brahms and some Cabalistic Writing

By KARL GEIRINGER

ON Sept. 21, 1853, Robert Schumann started the composition of a Violin Concerto in D Minor for his friend, the famous violinist, Joseph Joachim. On Oct. 3, the full score was completed. Thus this work, which requires about thirty minutes for its performance, was composed by Schumann in thirteen days—a time hardly sufficient to make a mere copy of the score.

Such an amazing creative urge was not unusual in Schumann's life at this period. August of the same year had seen the birth of two important works, the 'Faust' Overture written in five days, and the Concerto Allegro for piano and orchestra, composed in seven days. The beginning of September witnessed the creation of a Fantasy for violin and orchestra, and a ballad and six pieces for piano duet followed before Schumann began the Violin Concerto.

A real frenzy of creation had seized Schumann at this time. But it was bound to be followed by a reaction. Extensive travel to Holland and Hanover during December, 1853, and January, 1854, helped to postpone the catastrophe. But on returning to Düsseldorf Schumann broke down. On the night of Feb. 10, he was assailed by aural delusions. First one note, then a series of harmonies, and finally a complete piece of music sounded in his ear in an unbroken flow. One week later, in the night of Feb. 17, he had the vision of a theme being dictated to him by Schubert and Mendelssohn with the command to write variations on it. He got up, wrote down the theme, and immediately proceeded with the variations. The days that followed were devoted to the composition of this work inspired from another world. During this time Schumann's nervous tension was almost unbearable. Phases of excitement were followed by deep depression. At times he would feel himself mortally ill, or an abject sinner unworthy of the love of his fellow-creatures. On Feb. 27, the torment finally became intolerable and Schumann took a desperate step. According to Brahms, Schumann flung down his pen in the middle of the fourth Variation and fled from his house scantily dressed and bareheaded. He reached the bridge over the Rhine and threw himself into the water. But fishermen who had witnessed the whole scene came to his rescue, and he was carried home through an uproarious Carnival crowd.

The Fifth—and Last—Variation

Even after this, Schumann could not give up his work on the variations. He had hardly recovered from the terrible happenings when he resumed the composition. A fifth and last Variation was completed, but by this time Schumann's creative power was definitely exhausted. Though he lingered on for more than two years in an asylum at Endenich before he was redeemed from his sufferings by death, this set of variations was his last work.

Clara Schumann reverently preserved her husband's last composition. When she showed it to Brahms who, in the terrible years that followed, stood by her in never-failing friendship, the young master was deeply moved by the singular beauty of the theme. As he wrote later, the 'soft, heart-felt melody' impressed him



The Young Johannes Brahms When He First Knew the Schumanns (1853)



Robert and Clara Schumann in 1847—a Lithograph by Edward Kaiser

like 'the last farewell of a genius gently saluting us'. Brahms was so attracted by this melody that he used it as the theme of his own Variations, Op. 23 for piano duet, dedicated to Julie Schumann.

The true origin of this theme, however, apparently escaped both Brahms and Clara Schumann, just as it had escaped the composer himself. The melody which Schumann in his hallucinations had imagined to be dedicated to him by Schubert and Mendelssohn is nothing but the theme of the slow movement of his own Violin Concerto.

Thus Schumann's vision of a gift from the spirit-world had a very simple explanation. In his dreamlike state there came back to the master's mind an important theme from one of his own recent compositions, a theme that had completely faded from his consciousness. The gentle, tender character of the melody makes the connection with Schubert and Mendelssohn quite comprehensible.

Like many other works of Schumann's last creative period, both his Violin Concerto and his Variations have for a long time remained unknown. Joachim, who originally owned the MS of the Concerto even wanted to keep it unpublished until the year of 1956, the centenary of Schumann's death. But the universal interest in this work led to earlier publication and thus the Concerto was unearthed some years ago. Then the writer of this article edited Schumann's Variations for the first time (Hinrichsen Edition, London, 1939) so that a comparison of the two works is now easily possible.

From Schumann's Diary

Interesting glimpses into Schumann's last years spent in the Endenich asylum are offered by a diary-sheet of the master, from the Fall of 1854, which I found among the manuscripts owned by Brahms when working on my biography of this composer. Clara Schumann seems to have given this document after her husband's

death to Brahms, as it concerned mainly a composition of her young friend. The work in question is Brahms's Variations on a Theme by Robert Schumann, Op. 9 written in 1854 and dedicated to Clara (not to be confounded with the Brahms Variations Op. 23 on Schumann's Swansong mentioned above). Clara had sent her husband Brahms's Op. 9 to Endenich, hoping to please Schumann who, she knew, felt the deepest affection for the young genius. I am not sure, however, that this music produced on Schumann quite the effect his wife had hoped for. It seems to me that the invalid did not merely feel pleased but was also deeply shaken by the new work. An analysis of the diary-page which is being reproduced here, will reveal this.

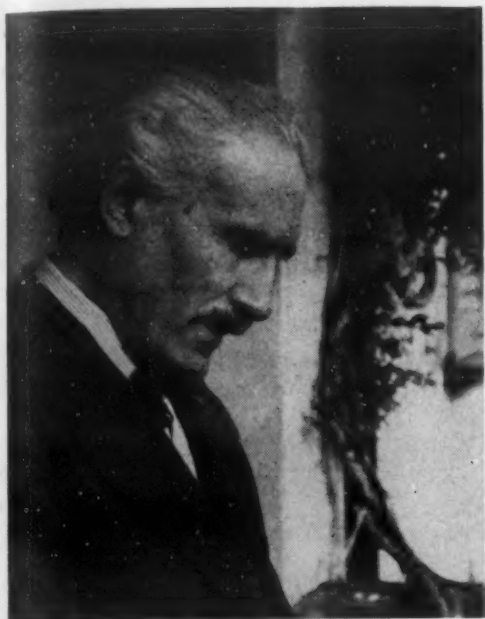
The upper part of the diary-page contains a careful analysis of Brahms's variations starting with the tenth, from which it may be inferred that Schumann began the analysis on another page. With the help of this analysis Schumann drafted a letter to Brahms on the composition. This fills the lower part of the page and continues on the back. The letter, so characteristic of Schumann's style, reads as follows:

"My dearest friend,

What very great pleasure you have given me with your Variations! My Clara has already written to tell me how delighted she was with them. That you have studied counterpoint deeply is apparent in all the Variations. How tender, how original in its masterly expression, how ingenious every one of them! How I should like to hear you or Clara play them! And then, the wonderful variety! The 3rd, the 4th, the 5th, the 6th with its retrogression in the 2d part. The following Andante, how tender; the 8th with its beautiful second part. Then the 9th, how beautiful in form; the 10th, how full of art, how tender; how individual and delicate the 11th, and how ingeniously the 12th joins it! Then the 13th, with its sweet metaphysical tones, and next the Andante, with its witty and artistic canon

(Continued on page 213)

A Visit to TOSCANINI



ARTURO TOSCANINI

A Hitherto Unpublished Portrait in the Collection of Edwin Bachmann

By EUGENE WEINTRAUB

MY two genial hosts were at the entrance of the house to greet me when I arrived and after we were seated on the porch, Madame Toscanini asked me what I wanted to drink. Usually I dislike anyone making a potter around in my behalf, especially since I do not like liquor, but when I observed the Maestro's concern over the matter I ordered a vermouth. However, I did not get this drink because Toscanini was sure that I would like grape-fruit juice—all Americans enjoy fruit juices—so this highly controversial matter was settled to his satisfaction and I drank the juice.

This concern for his guests—and I felt more of this later on—reminded me of my visit to Jan Sibelius. The composer had bobbed up and down from his chair ordering drinks, coffee and cookies. He even poured the coffee, which led Madame Sibelius to exclaim—"Why Jan, you have not done that in twenty years!"

After Toscanini had shown me around his fine estate, we talked about his beloved grand-

Content In His Riverdale Home, He Spends Days At Piano, Studying Scores—Recalls for Guest the Details of His Emergency Debut in Rio at 19—Dispensed With Score Then, As In After Years—Playing for Verdi, And The Composer's Sharp Opinions on the Evils of "Re-Creation"

child, Sonia Horowitz, (he introduced me to the child as one who had been born in the same Russian city her father had come from) whereupon I proudly produced a photo of my fat Don Weintraub, aged eighteen months, 'Bellissimo bambino', he laughed, shaking his head.

We then turned to more serious matters: the wrong tempi conductors have for all the Puccini operas, tempi in general, Verdi, the sad state of opera performances, honesty in art, and finally I asked him about a subject which had been on my mind for many years. I did not hope for much success with this because it was an old, old subject and tons of words had already been written about it ever since Toscanini had appeared on the podium. I was sure, too, that the Maestro had become tired of relating the incident, but I risked being inquisitive because I have always felt that the world had not been given all the information regarding Toscanini's first appearance as conductor, when, at the age of nineteen and under dramatic circumstances he was called from his chair in the orchestra pit to conduct a performance of 'Aida' in South America.

Polite in Spite of Excitement

I was overjoyed when he agreed that this story concerning his first appearance had not been properly written about, and so, for an hour I sat entranced not only with the story he was telling, but also with the gestures of his expressive hands, his side remarks, his singing, and his general excitement. Even then he was always polite and would stop to listen attentively to the questions I purposely put in order to learn the entire story. For example, I interrupted to ask, "Was there a score on the stand?" or, "Had you studied the score before you were asked so suddenly to take charge of the performance?"—something newspaper accounts had omitted entirely—and this led him to speak about incidents in connection with the

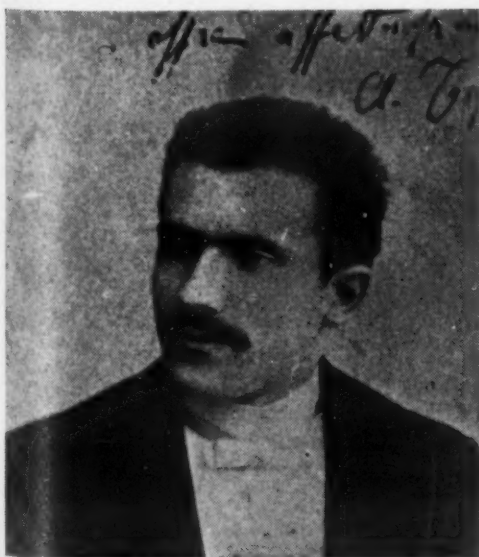
performance which I now heard for the first time.

Here is the story exactly as the Maestro told it to me: He had been engaged as first 'cellist and substitute for the chorus master with an opera company which gave performances in Rio de Janeiro and São Paulo. The first opera of the season, 'Faust', was conducted by a Brazilian, Leopold Miguez. "The performance was bad. In the fourth act, the band on the stage was at war with the orchestra in the pit." The conductor, like all bad conductors, felt that the orchestra men were having fun at his expense and had deliberately ruined the performance; a scandal followed and the conductor resigned. Toscanini says it was simply a matter of the conductor's inability to hold the performance together.

Arrived Late at Performance

When young Toscanini came into the pit for the second performance of the season, 'Aida'—he arrived late—he heard all around him shouting, stamping, loud whistling; canes were flying through the air; "it was awful and the people were like savages—savages." The audience was behaving in this fashion because it had learned that the regular conductor was nursing grievances and refused to conduct. To make matters worse, Carlo Superti, the associate of the impresario,—"a good violinist and ballet conductor"—decided to conduct the performance. Also, rumors had spread that Superti had been the cause of all the trouble in 'Faust'. There he stood, the unfortunate conductor, with hell let loose in back of him. (There are audiences in South America who bring their tuning forks with them to performances and should the unlucky prima-donna dare to sing 'Caro Nome' in E flat instead of E, out come those

(Continued on page 216)



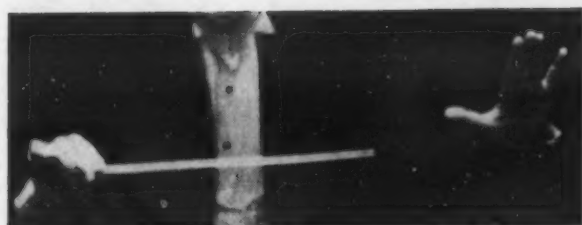
Toscanini, Soon After His Debut as a Conductor in Rio



An Early Italian Cartoon of Toscanini Conducting (1886)



The Return to Rio. Toscanini Arriving with the NBC Symphony in 1940. Bidu Sayão Greets Him



Toscanini's



Kreisler's



Reiner's



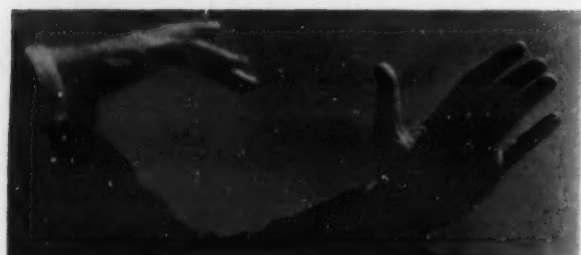
Koussevitzky's



Paderewski's



Walter's



Stokowski's

Hands!



Hofmann's



Heifetz's



Dixon's



Templeton's



Horowitz's



Wittgenstein's

MUSIC AND THE HAND

No Such Thing as a Musician's Type, Though Success Ordinarily Requires Strength, Flexibility and Particular Sensitivity—A Study of Genius as Revealed in Fingers of Conductors, Pianists and Violinists—A Toscanini-Stokowski Contrast—Many Artists Show Dread of the Handshake

By RAY SHAW

STRIKE a musician blind—he will still be able to compose or play. Deprive him of hearing and speech—you will not impair his faculty of expression. But cut off his hands, and you render him powerless. He will become inarticulate. For his hands are the indispensable instrument which, controlled by his brain, enable him to record the flashes of his own inspiration or interpret the genius of others.

A musician's hands are a pair of sensitive, vibrant, purposeful super-tools that serve to inject life into cold, inanimate sound-producing shapes of ivory, wood or metal, and bewitch them into voicing the emotions of the human soul. The hands make the musician. Although he may have music within him, a handless man



LUDWIG VAN BEETHOVEN

A Lithograph by Kriehuber

is bereft of the necessary means of expression.

Let us suppose that a miracle happens: to one of the most intelligent species of animals—the apes—a prodigy child is born, endowed with the faculty of making music—vocal or instrumental. True, such a genius would entertain or inspire his contemporaries, but his talents would die with him and he would be neither mourned nor remembered by generations to come. Why? Because an ape, no matter how gifted he may be, has no hands. He has only paws—an improved kind of paw, to be sure, but still a paw, and as such incapable of jotting down on paper the notes of a score, or properly manipulating a musical instrument or conducting an orchestra.

Paganini's Virtuosity Explained

As Dr. Bennati so aptly said when writing about one of the most famous violinists in history: "In order that Paganini should become what he is today, it is necessary that his genius be associated with organs of most delicate sensibility. His brain might have enabled him to become a great composer; but without his astounding rhythmic senses and the build of his body, the shoulders, arms and hands, he could never have grown into this incomparable virtuoso."

With its strength, flexibility and delicacy, the human hand—four agile fingers counter-op-

posed by a vigorous thumb—is the tool of tools that enables an artist or artisan sensitively to wield and masterfully to control the passive implements of man's own creation. For the musician these passive, inanimate implements are the violin, the piano, the harp, the 'cello—in brief, the many instruments that make up an orchestra. Without the touch of the human hand these would remain mute—inarticulate. From the most sensitive Stradivarius your ape of genius would never—never in his life get anything but squeaks and squeals. In fact, the ape could never have invented, still less, fashioned a Stradivarius.

Let us observe a great conductor—Arturo Toscanini, for example. With a motion of his hand he controls the volume of sound from the violins; he regulates the brasses and the drums; he coordinates the medley of notes that emanate from that multitudinous assembly of instruments. Without his genius all would be chaos. Yes, his hands speak—they speak a mute language of persuasion and command which his musicians understand and obey. Without uttering a word he disciplines them. With a gesture of his hands he blends the individual notes of their instruments into one whole harmonious symphony of beauty. And how eloquent that language—yet how silent!

A musician might be deaf, dumb—he might even be blind. It is inconceivable that he might have no hands.

As we all know, Beethoven's personal tragedy was his deafness. However great, this



NICCOLO PAGANINI

By the deaf and dumb painter, Lyser

handicap did not impair his creative faculty. It did not stifle his inspiration nor silence his voice. But the loss of Beethoven's hands would have meant the loss of a divine heritage to the world.

Another composer and instrumentalist—less known, at least to the modern concert goer—the Florentine, Francesco Landino (1325-1397), lost his eyesight at an early age. Nevertheless he played the lute, the guitar, the organ and the flute, and composed many madrigals, ballads and songs. Blind also, Alec Templeton

RAY SHAW
Sculptor of
Hands



Hans Weil

has nobly risen above his infirmity and is one of the most brilliant pianists of our time.

One hand may be sufficient for a musician's needs. Paul Wittgenstein, the one-armed Viennese pianist who amazes his audiences with his virtuosity, may be cited as an example. But this is the nearest any performer has ever come to doing without the indispensable adjuncts of hands.

With a touch of his fingers, Heifetz can make his violin weep or laugh; soar to heights of enthusiasm and ecstasy or sink to depths of despair. With the outpourings of his violin, his listeners weep and laugh, soar or sink. Man's heart and soul readily respond and react to the manipulations of a great musician's hands. Both heart and soul are putty to the sensitive, adroit, expressive fingers of an inspired performer.

Musician's Hands Not of a Type

A common fallacy that has persisted through the ages is that musicians are born with unmistakably distinctive hands. That a narrow palm and long tapering fingers betray his calling.

"A musician's hands," people say when they behold such a type. This belief, however, is as unfounded as the theory that all poets must necessarily have long hair. Both in the past and in the present, some of our greatest instrumentalists and composers possessed wide palms and short or medium-sized fingers.

Let us take Paderewski for example. His hands were muscular and strong: palms broad, wrists supple, fingers of medium length and ultra-sensitive of touch. The commonly called "artistic" hand, at least in the realm of music, is the exception. Vladimir Horowitz has large hands and rather bony and longish fingers.

There is no definite standard governing the size or shape of a musician's hands, but obviously they must be powerful; with flexible wrists and sensitive fingertips. This is true, not only of instrumentalists, but also of conductors, for every conductor started on his musical career as an instrumentalist. Toscanini for instance played the 'cello in the early years of his artistic life; Stokowski the piano and organ.

I have queried many conductors on the importance of hands in their work. Are they conscious of them when they interpret a symphony? Do they always make the same gestures when conducting, say, the same composition? But none could give a definite answer, none seemed to know. Sir Ernest MacMillan, conductor of the Toronto Symphony said, as I was modeling his hands, "I am so preoccupied with the score; the orchestra—that I am completely unconscious of the motions of my own hands."

Forsaking the time-honored baton, Dean Dixon, the young colored conductor, directs the orchestra with his hands. They are large but eloquent and sensitive. He is masterful, yet modest. "An actress," he said once, while posing for me, "certainly would not stop to look at her own hands in the midst of a climax."

(Continued on page 194)

LITTLE-KNOWN OPERAS BY BIZET

'Don Rodrigue' and 'Ivan le Terrible' Considered Along with 'Les Pêcheurs de Perles', 'La Jolie Fille de Perth' and 'Djamileh'—The Composer of 'Carmen' Also Left at His Death the Fragments 'Grisélidis', 'Clarissa Harlowe' and 'Les Templiers'

By DR. PAUL STEFAN

I SHALL report here some of the facts gleaned from extensive research on Georges Bizet. This research impelled me to write a new biography, which has not been published here as yet due to the bankruptcy of a large publishing house. I hope it will shed a little more light on the life and work of this composer.

It is almost incredible how little truth and how much fiction is circulated about Bizet in the form of so-called biography. Many people are of the opinion, in fact, that, with the exception of 'Carmen,' he did not write any opera, for his remaining works for the stage are unknown or at best little known. But even with regard to 'Carmen' there is no general agreement. Is it Spanish music? Or is it not? Was the opera a failure at its première? None of these questions can be answered by a simple yes or no. Is there some secret in the life of Bizet, a short life, as we all know? (He lived to be only thirty-six years old.) The existence of some such secret has also been maintained, and the trouble is, as my book will demonstrate, this question cannot be answered by a straight no, either.

The Question of His First Name

To raise another question: do we actually know what Bizet's first name was? I can hear every one of my readers answer: Georges, of course! True, Georges. But up to the present time the biographers have said that was simply a name by which he was called, but his authentic names were Alexandre César Léopold. Well, there must be an official certificate of birth, must there not? No, there is none, for it was destroyed in a courthouse fire. In 1938, on the other hand, one hundred years after his birth, at a centenary exhibition in Paris, a baptismal certificate was placed on

view. Bizet was baptized two years after his birth and was given the name Georges. No trace of Alexandre, César, Léopold . . .

When one writes a biography in later life and has assembled some practical knowledge that goes beyond book learning, one commences to doubt that a "true" biography is possible of achievement. One becomes more and more convinced that the biographer has to rely on his intuition time and again, and even has to resort to his imagination at times. In Bizet's case, however, so much is obscure (and so much will probably always remain obscure), that as a biographer one has to be satisfied with arriving at but tolerably certain results. Sometime someone, who will not be driven away from his research in Parisian libraries and archives by the war, but who will be able to proceed quietly with his work, will perhaps be able to discover and make a complete study of sundry other information. Such an one will probably also bring to light more exact information concerning the unknown operas of Bizet.

Three Companions for 'Carmen'

I have already stated that, strictly speaking, with the exception of 'Carmen,' all Bizet's operas are almost unknown in this country. Unfamiliar is his first work, 'Don Procopio,' a true Italian opera buffa with Italian libretto, still a sort of school exercise, that was composed in Rome and first produced in Monte Carlo in 1906, after the score in some strange manner had been discovered very late. Of Bizet's operettas from a later period—yes, indeed Bizet wrote operettas—we will not speak, for it would hardly be worthwhile. But of the operas, which were printed and performed! . . .

There is, first of all 'Les Pêcheurs de Perles' ('The Pearl Fishers'), which has had performances in America but is now almost forgotten here with the exception of one aria, that



GEORGES BIZET

may be found on a record of Caruso and is sung frequently by other tenors. (There are, of course, other recordings). The first two acts of the opera were given at the Metropolitan in 1896, together with Massenet's 'Navarraise.' In 1916 Caruso sang the tenor part when the opera was mounted entire, but only three performances were given. The opera also was presented in Philadelphia in 1893. It does not deserve its neglect as was tested and confirmed much later in France, Italy and England.

In 1866, nine years before 'Carmen,' the opera 'La Jolie Fille de Perth' ('The Fair Maid of Perth'), based on a widely read novel of Walter Scott, was completed. This is a work of important qualities, even though they have often been contested. The première took place on Christmas, 1867, in Paris. There were many European performances, especially in Germany, but mostly during the last century. Not a single performance in New York! Would this not be a task for radio?

Only three years before 'Carmen' another opera by Bizet was presented in Paris for the first time, a smaller work, to be sure, in one act, namely, 'Djamileh,' based on a poetic work by Musset. It is a most delightful piece of music of an exotic Oriental character,—Bizet always sought settings which were remote from the everyday life of Paris. Mahler in particular was enraptured by it (also Bruno Walter). Weingartner performed the enchanting little work in Boston in 1913. It has remained a stranger to the Metropolitan, although it did have a semi-amateur performance at the Hecksher Theatre, New York, in 1929. The Vienna Opera rehearsed it anew and presented it the day before the end of independent Austria, March 10, 1938.

Very well known here, on the other hand, from its many radio performances for one thing, is the music of Bizet's 'L'Arlésienne' from the same year, 1872. But this is not opera music; rather the copious and prolific music to a drama by Daudet. Selections from it are often performed in 'Carmen.' It is highly significant that Bizet felt attracted to the gypsies from his youth. A distinct kind of gypsy dance is found already in the dramatic cantata 'Vasco de Gama' (likewise unknown!), and subsequently in the 'Jolie Fille,' in 'L'Arlésienne,' and in 'Carmen.' The next operatic composition after 'Djamileh' and 'L'Arlésienne' was 'Carmen.'

But if 'Les Pêcheurs de Perles,' 'La Jolie Fille de Perth,' and 'Djamileh' are but little known here, these works were printed, nevertheless, and had many European performances. This article is not being written on their account. It is intended rather to call attention to the fact that Bizet left three operatic fragments behind at his death: 'Grisélidis,' 'Clarissa Har-

(Continued on opposite page)



'Carmen' in Rehearsal for Its World Premier. A Sketch of Act I by P. Renouard

COMPANION WORKS OF 'CARMEN'



Mme. Galli-Marié as Carmen



Lhérie as Don José



Mlle. Chapuy as Micaela



Bouhy as Escamillo

(Continued from opposite page)

lowe,' and 'Les Templiers.' How far along they got, indeed, what happened to the rough drafts, is not reported in any biography, and I did not have sufficient opportunity to trace them further. It would seem, however, that no suggestive gap can be found in biographical material on Bizet.

It is a different matter, however, as regards a score from his later years, one undoubtedly composed after 'Carmen,' a tragic opera, 'Don Rodrigue,' and as regards a much earlier work, probably written in the years 1864 and 1865, thus antedating 'Jolie Fille de Perth.' The name of the latter is 'Ivan le Terrible.' Bizet's biographers assert that he burned the score because it seemed to him, when he looked it over later, that it contained too many reminiscences of Verdi. The score, however, was not burned; since 1926 it has been in the library of the Paris Conservatoire. And there also 'Don Rodrigue' may be found.

Incidentally, this library also contains the original score of Mozart's 'Don Giovanni' in

a magnificent binding. It was bought by the singer Pauline Viardot, when no one wanted to pay for this valuable manuscript (and the price asked was not even very high). The singer, who had sold her jewels to pay for it, presented her treasure to the Conservatoire. It is said that the Nazis have now taken the score to Berlin . . .

But anyone who did not come across the two scores of Bizet in this library, could have obtained information about them elsewhere since 1933. For at that time a report concerning them appeared in the Parisian 'Ménestrel,' in a whole series of articles written by Jean Chantavoine. Not much notice was taken of these either. Even the most recent biography by Martin Cooper ignores them entirely.

Opera on a Russian Theme

'Ivan le Terrible' is a grand opera in five acts. The book was offered to Gounod, who was Bizet's teacher for a time. He had begun to set it to music, but gave it up. An aria from his music passed over into his opera 'Mireille.' Of the twenty-five numbers of Bizet's music

nineteen are completely finished and instrumented, the rest exist in drafts.

The text takes us into the Russia of a time which seems almost as mythical to us as that of 'Boris Godunoff'. The beautiful Maria is seen by the Czar, whom she does not recognize, and is abducted at his command. But she falls in love with him, as he with her. Then it is charged that she took part in a conspiracy against his life, and he condemns her. At the last moment her innocence is proved and Maria becomes Czarina.

There is a coronation scene which shows the crowd before the Kremlin, and one is put in mind of 'Boris'. But this 'Ivan' has practically nothing Russian in its music. It is pretty, melodious operatic music in the style of the Meyerbeer grand opera, not very significant and not worthy of the best Bizet, but by no means worse than other music that was received with great enthusiasm at the time. There are, to be sure, "reminiscences," but, strange to say, it was the time in which Verdi himself approximated Meyerbeer, when he happened to come to Paris. His 'Don Carlos' was presented there in 1867. Thus if Bizet's 'Ivan' was not quite finished and if the work did not reach the theater, Verdi is not to blame for it; that much is certain. Who or what was to blame, constitutes one of the many riddles concerning Bizet. And it is to be feared that this riddle cannot be solved either.

Another Version of 'Le Cid'

'Don Rodrigue,' which dates from the composer's last years, ought really to be called 'Le Cid.' The name was changed in order not to carry too strong a reminder of Corneille's tragedy, which the opera postdates. Yet Gallet, the librettist, the same one who adapted 'Djamileh' as a libretto for Bizet, relates that he tried to pass over Corneille and go back to the Spanish poet, Guillen de Castro, who was the source for Corneille's work. This explains why we have

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Act II of 'Carmen', as Sketched at a Rehearsal for the World Premiere

THE SKETCHES on this and the opposite page were made by P. Renouard at a rehearsal for the first performance of 'Carmen'. They are reproduced from 'L'Art', 1875 (Paris).

Centenary of an Empress of Song



Adelina Patti, Late in Life

By JOEL SHURTLEFF

IT was in Madrid on February 10, 1843, that Adelina Patti, in the gallantly euphemistic words of a biographer, "improvised her first cadenza." Seven years later she gave her first concert in Manhattan; at the age of sixteen she made her operatic debut in the New York Academy of Music, and it was not until she was seventy-two that Patti bowed to the public for the last time. During the longest span of the intervening years she was the most talked-of prima donna in all the world. As Jenny Lind put it, there was "only one Niagara and only one Patti."

Even in her lifetime Patti became a legendary figure, a type of superwoman who refused to grow old. What the glamor girls of Hollywood labor to accomplish in the matter of getting attention she did with apparently no trouble at all. Is there a movie star who can boast of an admirer who surreptitiously kisses the door-mat her feet have trod? And who has had the bright idea of offering to buy outright an Indian papoose, "to bring it up as

"Only one Niagara, Only One Patti", Said Jenny Lind—Astounding Career of Mistress of Vocal Art Began When She Was a Child—Farewell Tours Carried It On Until She Was 72—Her Reign a Long Furore Filled With Many Droll Tales

mine," after delighting the parents by whistling a merry tune to an improvised piano accompaniment? If this sort of thing were all, one might say "clever publicity," which undoubtedly much of it was. But the cleverest publicity could not have fooled composers like Rossini, Meyerbeer, Verdi and Gounod who praised Patti to the skies. Nor could ballyhoo have stopped the ears of severe critics, tacitly agreeing with the late Henry E. Krehbiel that rhapsodies best described her singing.

That Patti was not literally born in the theatre was merely a question of a few hours, as her mother, singing in "Norma," left the opera unfinished to be rushed home for the impending birth, which took place the following afternoon. A whole bevy, no less, of benevolent fairies superintended Adelina's entrance into the best possible family and gave her everything she needed—a phenomenal soprano voice, a musical temperament and highly sensitive ear, good looks, a healthy body and a shrewd, cool mind. "I think I was trilling when I came into the world," said the mature Adelina Patti; and even if she wasn't, it is certain that music was in the air. Signora Patti, Roman soprano, was the widow of a composer named Barili when she married Salvatore Patti, handsome, dashing tenor from Sicily. Adelina was the youngest of her eight children; only Carlo among the others didn't sing, and he played the fiddle. Carlotta's voice developed more slowly than Adelina's, but in time she became quite celebrated on the concert platform as a coloratura soprano. Another sister,

Amalia, sang rather mildly in opera for a few seasons and married a tenor and pianist turned impresario, Maurice Strakosch, who for many years was Adelina's right hand man.

Had Singing Lessons as Child

Singing lessons with her half-brother Ettore Barili were begun before she was seven, but already Adelina was pretty familiar, through constant association, with the stock Italian repertoire. No one bothered to teach her more than the barest rudiments of theory, nor was much attention paid to her general education. To the end of her life Patti read music slowly and learned her roles mainly by ear. Naturally the early lessons were brief and adapted to her childish understanding. Great care was taken not to force the tone and to provide, as balance, ample playtime. But play and study were scarcely separated in little Adelina's experience. She loved to sing and would admonish a doll to listen while she sang "something pretty" (which might be a florid aria), thus weaving make-believe and reality into a serviceable fabric. By this time Patti père had brought his flock to New York, mistakenly hoping to establish himself in America as an operatic executive, and here Adelina was brought forward in an experimental concert. The audience saw a pretty child, with large dark eyes, placed on a table to give them a better view, and heard prima donna arias sung with startling nonchalance.

The next step was a tour organized by Strakosch to last for



J. M. Mora

Patti in Her Prime

three years with all tickets sold at a flat rate of fifty cents. In Baltimore, chosen as the springboard, the first audience for a series of six concerts numbered 100 persons; on the last night Adelina sang to 2,000. On through the United States, into Canada and Mexico and from there to Havana teaming up with Ole Bull, popular violinist, and bringing home the bacon to the tune of \$20,000.

During this period Adelina practiced scales, romped through games with Ole Bull or whomever would accede to her demands for fun, stepped out on concert platforms with the assurance of a veteran, and obediently ate only the digestible food prescribed by "My papa." Realizing that she had a market value, she bargained for a doll on one occasion as payment in advance for a concert and refused, dreadfully near the zero hour, to sing unless the prize was delivered. This meant a frantic dash on Strakosch's part to find a toy shop; but, knowing Adelina, he dashed. Wilful like

(Continued on page 91)



Violetta



Her One Failure—
Patti as Carmen



Rosina



A Favorite Role—
Patti as Amina



Giovanna D'Arco

MEPHISTO'S

MUSINGS

Dear Musical America:

Maybe you read the papers and know that the directors of the Metropolitan Opera Association have been mulling over the idea of doing away with the "Diamond Horseshoe". That is, they have an idea that the financial returns would be better or more certain if they substituted rows of ordinary seats, as they did when they converted the grand tier boxes into just another balcony. That came when the performing company bought the house from the separate Metropolitan Opera and Real Estate Company a couple of seasons ago. Originally, as you may recall, there were boxes on the orchestra floor, too; but they gave way a long time ago to the present orchestra circle—which includes those "blind seats" up front, where you can sit all through a performance and look at the opposite side of the house, but where glimpses of what is happening on the stage are limited to a small fraction of some extreme chorister's left or right elbow!

Well, the old order passeth. If we have to have a Metropolitan without a Diamond Horseshoe that is just what we will have to have. Social considerations don't cut much ice there today, anyway, and of course it was capital-S Society that made the Diamond Horseshoe famous. Some of the old families rent the boxes today, but they don't own them anymore, as they did when opera was a place to be seen, more than it was a listening post for art.

You may even know the story of the dowager who had been arriving late in her box for oh! so many years, and who by mistake one might come in at the very beginning of Verdi's 'Aida'. To her surprise—for she had never been on hand that early before—the tenor began singing 'Celeste Aida'. "So this is what that's from!" she exclaimed in her amazement.

Mind you, I have nothing against dowagers, capital-S Society, or the Diamond Horseshoe. Once there was a glitter of jewels up there that more or less justified the name. Those were times when to be a prima donna was to be the victim of a jewel robbery every now and then. Other forms of publicity were crude and unladylike. No prima

donna could afford to be mixed up in anything crude and unladylike, though a little face slapping, hair pulling or trunk hurling was in the best of taste. The tiaras—ah, those tiaras! And the ear furniture! And the portieres that dangled about necks and bosoms when there was more scenery in the boxes than on the stage! Those were the days when grand opera was grandiferous.

Though there may have been other reasons, the Metropolitan was built largely to take care of those wealthy New Yorkers who couldn't get into the boxes at the old Academy of Music because the older aristocracy kept them under lock and key as proof of their social superiority. The new house was the beginning of a new era in personal display. That went on for years—decades—centuries—eons. Finally the jewels went out of fashion, the original boxholders died off, the boxes got into the hands of family bankers and the managers of estates, and nobody wanted to pay deficits.

So now, sixty years after the house was built, the directors begin discussing the removal of the last of the boxes. Because of wartime restrictions and a shortage of construction materials, alterations on such a scale are "out", for the duration. But the disappearance of the Diamond Horseshoe over night, if it could be effected, would scarcely be a greater jolt to those who cling to the hallowed past than a sentence I have just read in the *New York Times* concerning present difficulties in selling seats in the sacred precincts. It reads:

"It is believed that some patrons prefer not to sit where they are too conspicuous".

You will remember that bountiful list of Metropolitan Isolde that I borrowed a while back from the columns of the *New York Sun*. There were then, I think, twenty-one names in the array of those who had appeared in the role at the Broadway house. Another one—Georgine Januschowsky—was added a week or so later, but the *Sun's* cataloguer raised serious questions about the right of Rosa Sucher to remain on the list, since her Isolde—though sung at the Metropolitan—was not sung *with the Metropolitan*. Sucher was a member of the Damrosch company which gave a special season there. Though not on the list, Katharina Klafsky was a subject of special scrutiny. It was decided that although she had sung the part in Philadelphia she had not done it at the Metropolitan.

Now a letter has come to me from R. Thornton Wilson, New York, asking if Lucy Weidt didn't appear as the Irish princess "about 1909".

The answer would appear to be "No". However, Miss Dorothy N. Dixon, who has been combing the Metropolitan's programs with commendable thoroughness, reports that Mme. Weidt, who made her debut as Brünnhilde in 'Die Walküre' on November 11, 1910, and who subsequently sang Elisabeth in 'Tannhäuser' and the 'Siegfried' Brünnhilde, actually was cast for Isolde on Jan. 4, 1911. But she did not appear. A special notice made known to the audience that "owing to a sudden indisposition Mme.

Lucy Weidt is unable to sing the role of Isolde this evening. At the request of the management, Mme. Olive Fremstad has consented to sing the role in order that the opera may not be changed".

Too bad, Mr. Wilson. You almost made the grand total twenty-three.

An interesting little point has been called to my attention by Miss Dixon. The program for the very first performance of Puccini's 'Tosca' at the Metropolitan printed the title as 'La Tosca' (the same as the Sardou play from which the

celebrities, Erskine writes: "His portrait shows an unusually interesting face, clean-shaven, clear-eyed, high-browed—though as a matter of fact the portraits of the time would lead us to believe that all instrumentalists had high foreheads and all singers low ones. Whether this is history or a convention in the engraver's art, we cannot now determine."

I, of course, am no rumor-monger and not for worlds would I ever hint at anything that is just gossip, even if the tale tellers swear it's the truth. So, pending some

SCHERZANDO SKETCHES

By George Hager

No. 133



"I sometimes have my doubts about Private Simpkins being the Commando type."

libretto was derived)—which is wrong. The very next performance found the title printed as just 'Tosca'—which is right. It might be entertaining to know just how the mistake occurred, who discovered the error, and whether somebody's toes were stepped on in the process of getting the next program printed correctly.

What an income tax I would have to pay if I could collect a dollar for every time that title has been misprinted over the country since then!

From Springfield, Mass., Grace C. Dryden writes to say that she wonders why Emma Eames would not qualify for a place on Dr. Lukken's All-American singing team. So do we all—but surely that all-star eleven should have had at least forty-five members!

Really, our vocalists should get together and organize the Singers' Protective Association—either that, or we should have a semi-official agency which might be called the Society for the Prevention of Cruelty to Singers. (I would even include tenors.) Without further comment, I will place before you the following from John Erskine's new history of the New York Philharmonic-Symphony. Commenting on a likeness of H. C. Timm, one the century-old orchestra's earliest

definite announcement on the part of General Manager Edward Johnson, I won't breathe a word about what is being said concerning the ditching of two promised revivals, 'Norma' and 'Pelléas et Mélisande'.

Did you ever hear of the orchestra applauding the audience? It must be rare, or the Associated Press wouldn't have sent out a news story of an instance that goes to illustrate the old saw of "turn about is fair play." It happened in Rochester. Because of the ban on pleasure driving the time for the concert was moved ahead two hours. When the players of the Rochester Philharmonic came out on the platform at the newly scheduled time and found that the seats of the auditorium were occupied they gave the folks out front a hand. I wasn't there and I can't say whether the plaudits were tepid or uproarious. I do hope, however, that nobody suddenly makes a discovery like that of the boy who ruined a celebration in pioneer times out West when a train actually arrived on time. What the boy discovered was that it was yesterday's train. That will do for this time, admits your

Mephisto

National Concert and Artists Corporation



Alfred H. Morton, President of NCAC and Chairman of the Board of Civic Concert Service, Inc.

NCAC Sees Forecast of Music's Role Filled

"A YEAR ago we forecast the vital role that all forms of music and entertainment would play in maintaining both the military and civilian morale of this country," says Alfred H. Morton, president of National Concert and Artists Corporation and chairman of the board of Civic Concert Service, Inc. "If there are any who still have lingering doubts on this point, they need only review the record of 1942.

"Not only was there a formal recognition of the importance of the psychological problems arising from a country rolling rapidly toward a full and complete war effort, but the demand on the part of those engaged in both direct and indirect war efforts for music and entertainment was insistent.

"The record of 1942 shows hundreds of appearances of artists of all kinds in virtually every camp throughout the country as well as in the growing foreign military establishment. Countless defense factories spurred the productivity of their personnel with the injection of vital moments of relaxation and diversion. Hours of entertainment were given, thousands of miles travelled. The whole-hearted cooperation of those constituting the entertainment world knew no bounds. Both concert and popular performers contributed their artistry without stint and are directly responsible for the sale of millions of dollars of War Bonds.

"It became increasingly obvious as the year progressed that a balancing of the mental ration was necessary to obtain maximum productivity. The loneliness and tedium of hundreds of thousands of soldiers, sailors, airmen and marines were relieved by the most welcome appearance in their midst of artists of all kinds. This gave the boys in the field a new zest for their next day's work.

"This was accomplished despite increasing difficulties in all forms of transportation. In each and every artist's mind burns the flame of realization that the American and democratic and individual way of life must be preserved and they are fighting this battle with the God-given instruments at their disposal. Nothing must be permitted to bring about the decay of the great world of music, and artist and public alike must join hands in keeping it alive by every means possible."

**Early Bookings Indicate Successful Season Ahead—
Record of Past Season Shows Numerous Activities of Music and Musicians in Connection with War Effort—Physical Difficulties Being Met**

Concert Division in War Activity

THE beginning of the 1943 booking season corresponds approximately with the first anniversary of NCAC's existence. "While we came into official being on the first day of December, 1941," says Marks Levine, vice-president of National Concert and Artists Corporation and director of the Concert Division, "the first two months were spent entirely in the tremendous reorganization work involved in the process of changing from an NBC Department into an independent corporation. We weathered successfully the transition period and we closed our first year with one of the best seasons for our artists and ourselves in spite of the difficult conditions we have had to face as caused by a global war.

"Having overcome the initial shock of the national war effort, we can now look with more confidence into the immediate future. There is no question that gas rationing, transportation difficulties, the drafting of college students, and all the other hardships incidental to a war will continue to cast a shadow on our normal activities.

"On the other hand, music is not only a form of mere entertainment, but has been recognized as a factor of national morale. We have music in the camps, we have music at USO canteens, we have music at war bond rallies and concerts, we have music in individual plants either to increase efficiency or to award an E, we have music on the air constantly shortwaved to our boys abroad; both the artists and the concert managers contribute freely of their time to all these activities where music is distinctly a factor in the war effort.

"We are being constantly impressed that food is a war weapon. This, however, does not detract from the fact that food is also a vital necessity of life. I venture to say that music being a food for the soul is also a war weapon as well as a vital necessity of life. The only difference is that, fortunately, music need not be rationed.

"If we succeed in overcoming the physical difficulties enumerated above, it is reasonable to expect that there will be more money spent on entertainment than ever before and that a good deal of it will be spent on music which has become a vital part of our national scheme of entertainment.

"The early bookings indicate a very successful concert season ahead and we feel confident that the NCAC artists will have even greater opportunities to make music for the public, for our armed forces, and for themselves."

NCAC Artists List

The National Concert and Artists Corporation list of artists for the 1943-44 season includes:

Sopranos: Licia Albanese, Helena Bliss, Margit Bokor, Mary Bowen, Rosemarie Brancato, Ellabelle Davis, Vivian Della Chiesa, Jean Dickenson, Lily Djanel, Doris Doree, Kirsten Flagstad, Dusolina Giannini, Dorothy Kirsten, Lotte Lehmann, Mobley

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O. O. Bottorff, Vice-President of NCAC and President of Civic Concert Service, Inc.

Civic Concert Service, Inc.

O. O. BOTTORFF, president of the Civic Concert Service, Inc., and vice-president of National Concert and Artists Corporation, feels that 1943, the twenty-second year of operation of the Civic Music Associations, will be most important in the history of the Civic Music Plan.

"1942 has shown that the Civic Music Plan can be geared to war-time economy and conditions and this is just what has been done," says Mr. Bottorff. "We have met a variety of problems and have found an antidote for each. For example, whereas the gas restrictions have limited driving to concerts in many centers from neighboring vicinities, for the same reason there has appeared a sizable new group of potential members within each city that for the first time are unable to drive to distant points for their concerts and recreation. While conditions varied somewhat in different parts of the country, yet there has been a striking similarity throughout in the attitude of the people. This is, that they want concerts more than ever before.

"This has been a banner year for many of our associations as they have presented the best series in their history. One example of this is Worcester, Mass., where the series includes: the Boston Symphony, the National Symphony, Thomas L. Thomas, Licia Albanese, Erica Morini, Jan Peerce, the Philadelphia Opera Company, and the Ballet Theatre. St. Louis has a capacity membership and the concerts there are held in the Municipal Auditorium which seats approximately 3,500. Other cities presenting notable courses are Miami, Fla., Des Moines, Iowa, Misalia, Calif., Fort Worth, Texas, Jamestown, N. Y., Bellingham, Wash., Dayton, Ohio, Dallas, Texas, Winston-Salem, N. C. and Lima, Ohio to name but a few.

"There has been a decided trend during this past year, and it is gaining momentum, towards presenting



Marks Levine, Vice-President of NCAC and Director of the Concert Division

more concerts on each series. In 1942 almost all of the associations presented at least one more concert than they had the previous season, and in making plans for the coming year, they are talking in terms of still more concerts. This indicates a healthy growth and also a healthy interest in music as interpreted by the world's great artists.

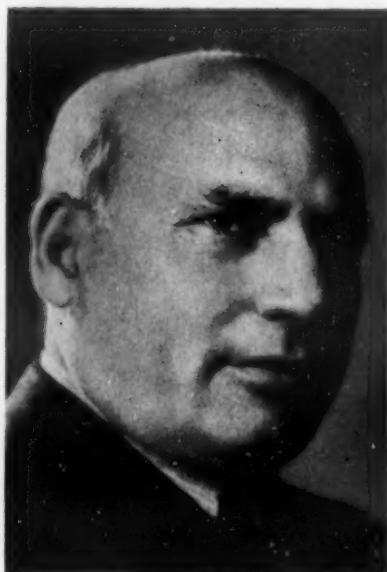
"During this coming year we expect to see a decided increase in the number of new associations. Several have already been organized since the first

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S. Hurok

S. HUOK looks at the next season with an unprecedented crop of talent for audiences of unprecedented size.

The veteran manager has just returned from a coast-to-coast trip and reports a thirty-five per cent rise in concert and ballet business which bids



S. Hurok

fair to increase further in the coming year.

The Ballet Theatre heads the list. Its first national tour successfully concluded, America's foremost ballet company will wind up its schedule in Chicago, after which it proceeds to New York for its annual Spring season of Russian ballet at the Metropolitan Opera House. The company's repertoire includes more than thirty productions. Its company of sixty

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COLUMBIA CONCERTS CORPORATION, Inc.



Greystone-Stoller Corp.
Arthur Judson, President

CCC Finds Demand For Music Rising

THE war-year, 1943, finds America demanding and absorbing more music than ever before, according to Arthur Judson, president of Columbia Concerts. The actual bookings already made for next season, the extraordinary response to concerts in the camps, and the increase in programs of good music on the air all point to one encouraging fact—that now, more than ever, America wants and needs good music.

Obviously, according to Mr. Judson, there are many practical problems for the concert manager, the artist, and the concert-goer to face. They are great, but not insoluble.

On the debit side are the following factors: the gas rationing, poor transportation, and the dim-out which make concert-going difficult; the general shortage of men which diminishes audiences; the lowered draft age which is draining the colleges and reducing the number of concert courses under university auspices; and the high taxes which hit everyone's budget.

On the credit side, more than tipping the scales, are the great audience increases in communities where population is concentrated, in centers of defense industry where money is flowing freely, and in large cities where people, deprived of pleasure cars and easy travel, take their entertainment nearer home.

"Most important symptom," reports Mr. Judson, "is the revival of the good old American pioneer spirit, which, according to Axis propaganda, had long since disappeared from the national character. From every part of the country we hear news of concerts going on despite hell and high water. People have discovered that music is really important, like food and drink. The harder it is to get, the more they seem to want it. They go by skis and by horse, by bicycle and on foot. They walk miles to and from concerts in many communities.

But it is not only the audiences who are making sacrifices to hear good music and to keep concert courses alive. Artists, too, are giving concerts the hard way these days, says Mr. Judson. The present conditions under which top-flight artists have to travel would have made a travelling salesman stay home a few years ago!

Train schedules change at short notice, pullmans and compartments are often impossible to get, taxis in many

War Year Finds America Absorbing More Music Than Ever, Says Judson—Sees Revival of Pioneering Spirit; Audiences in Many Communities Now Walk Miles to Concerts — Artists, Too, Make Sacrifices Willingly

cities are forbidden to drive persons to concert halls—an order which is apt to include the poor artist giving the concert! Yet, in addition to their own tours, practically all artists on the Columbia Concerts list have volunteered to perform for the men in the armed forces under USO Camp Shows in their spare time. Thousands of young men, now in uniform, have heard good music for the first time in their lives this year, and they like it and ask for more. They will form the nucleus of a tremendous new audience after the war, predicts Arthur Judson.

Concert Management Arthur Judson Inc.

"A JUDSON artist" is a blanket recommendation, concert managers agree. The phrase, for over twenty-five years, has stood for the best in music presented in the best possible way.

The Judson list does not change much from season to season. Many of its top-flight artists—such as Heifetz, Eddy, Iturbi, Piatigorsky, Bartlett and Robertson—have been on the Concert Management Arthur Judson roster for more than a dozen years. Such singers as Sayão, Stevens and Kullman, such instrumentalists as Francescatti and Casadesus have had their concert careers in this country handled since their inception by the Judson bureau.

However, a few special attractions, geared to the times, have been planned for next season. Believing that the public wants gaiety and entertainment, a new production of 'The Merry Wives of Windsor' has been prepared by the Nine O'Clock Opera Company whose 'Marriage of Figaro'—streamlined, in English, and in modern dress—has been one of the best sellers of the past two seasons. The revival of Gershwin's 'Porgy and Bess' has lent unusual impetus to the booking of Todd Duncan in a special concert tour opening next February. Todd Duncan, the Negro baritone who created the role of Porgy, will present excerpts from the Gershwin folk opera with the assistance of the soprano Harriet Jackson, and will also do a group of spirituals and standard classic songs on his program.

Realizing that the orchestral repertoire is in constant need of novelty and refreshment, Mr. Judson has taken under his management William Primrose, the noted viola player, and the pianist, Sanroma. Now on the road with Richard Crooks, Primrose will tour alone next year. Orchestras are showing great interest in his unusual repertoire which includes works ranging from William Walton, Elgar and Arthur Benjamin to Handel, Haydn and Berlioz. Sanroma has one of the greatest repertoires of any pianist, and he has been soloist with the Boston Symphony more often than any other artist.

In the armed forces are several of the young artists whose careers Arthur Judson has been fostering: the pianist, Eugene List, and the violinists, Anatol Kaminsky, Joseph Knitzer and Erno Valasek.

The complete list of artists under

Concert Management Arthur Judson available for 1943-44 is as follows:

Sopranos: Bidu Sayão, Hilda Burke, Agnes Davis, Florence Kirk, Lucy Monroe.

Mezzo-sopranos: Risé Stevens, Edwina Eustis.

Contraltos: Anna Kaskas, Kathryn Meisle.

Tenors: John Dudley, Felix Knight, Charles Kullman.

Baritones: Nelson Eddy, Lansing Hatfield, Edward Roecker, Robert Weede.

'Cellist: Gregor Piatigorsky.

Violist: William Primrose.

Violinists: Jascha Heifetz, Zino Francescatti, Adolf Busch, Arthur LeBlanc.

Pianists: Robert Casadesus, Ernest Hutcheson, Jose Iturbi, William Kapell, Theodore Paxson, Sanroma, Rudolf Serkin, Hilda Somer, Reginald Stewart.

Two Pianos: Ethel Bartlett and Rae Robertson.

Quartet: The Busch Quartet.

Special Attractions: The Nine O'Clock Opera Company in a new production of 'Merry Wives of Windsor'; also in the third tour of 'Marriage of Figaro'. Todd Duncan, assisted by Harriet Jackson, in a special program featuring excerpts from 'Porgy and Bess'. Adolph Busch and Rudolf Serkin in sonata recitals. Robert and Gaby Casadesus in special piano programs.

Dancer: Maria Gambarelli.

Metropolitan Music Bureau, Inc.

ACCORDING to the latest news, attendance at concerts given by attractions of the Metropolitan Musical Bureau is little affected by the gasoline rationing.

The Ballet Russe de Monte Carlo is now appearing in the Middle West on a transcontinental tour which commenced Nov. 2, including a season of thirteen performances in Chicago which broke all previous box office records. The Ballet Russe is continuing to hang up box office records in other cities, including Oklahoma City, San Antonio, Houston, New Orleans, Dayton, and notably Detroit, where they gave four sold-out performances early this month. They are booked at the Boston Opera House for five performances, Feb. 17 to 20, after which they will continue their tour on the Atlantic seaboard. They will again make their usual summer tour.

Lily Pons, who has been with this Bureau since the inception of her American career, sang a number of concerts to sold-out houses after completing her engagements at the Metropolitan Opera House in New York. She is now on her annual vacation in Florida after which she will make another concert tour through the Middle West, including an appearance at the Ann Arbor Music Festival. During this tour Miss Pons has several concerts with her conductor-husband, Andre Kostelanetz. They also plan to give their usual joint summer concerts. Lily Pons will start her tour next season in September, then proceed to the West Coast where she is



F. C. Coppicus,
Executive Vice President

booked for appearances with the San Francisco Opera Company in San Francisco and Los Angeles. On her return East she will again sing concerts before rejoining the Metropolitan Opera Company. Miss Pons will also concertize in January and April, 1944.

Paul Robeson, who started his concert season in Rochester, N. Y., on Oct. 8, is now on a transcontinental tour of fifty dates. On Jan. 9, a few days after the new restrictions on gasoline went into effect, he sang a recital in Mountain Lakes, N. J., to a packed house, even though most of his hearers had to walk to the concert, some from a distance of five miles.

Salvatore Baccaloni, interrupting his Metropolitan Opera season, is now with his own opera company on a tour including New Orleans, Nashville, Denver, Minneapolis and Cleveland. He is also booked at Duke University in Durham, N. C., and for two performances at Florida State College for Women. His solo appearances this season include the Ann Arbor Music Festival. Next season Baccaloni will again sing with the Metropolitan and the San Francisco opera companies. In addition, Columbia Concerts is starring Baccaloni in two complete opera productions, 'The Barber of Seville' and 'Don Pasquale', on a tour during February, March and April, 1944.

The famous team of Paul Draper and Larry Adler recently completed their first transcontinental tour of forty-two performances, and many requests have come in for reengagements next season.

The General Platoff Don Cossack Chorus, Nicholas Kostukoff, conductor, is now touring under the auspices of the USO-Camp Shows, after completing its transcontinental tour of sixty concerts. This noted Russian Male Chorus will start next season's tour at the beginning of October.

The Trapp Family Singers, under the direction of Dr. Franz Wasner, are now returning from the West Coast and have already given sixty concerts this season. Their concert season will continue until the Easter holidays. They will start their 1943-44 tour in September.

Josef Hofmann is now on a transcontinental tour and will give his annual Carnegie Hall recital in New York on March 20. He will again make a recital tour next season and will also appear as soloist with leading symphony orchestras.

Vronsky and Babin are now on a coast-to-coast tour of more than fifty

(Continued on page 75)

COLUMBIA CONCERTS CORPORATION, Inc.



Lawrence Evans, Vice-President

Lawrence Evans Artist Management

It is very clear that any local manager or music club possessing a sense of competition has a wonderful chance to be more successful than ever in giving concerts. There are new opportunities arising every day, which can attract wider public support for concerts and it is being demonstrated daily in many places," states Lawrence Evans.

"Every few days fine reports are received about concert attendances in various places, and increased box office receipts, which have resulted in several extra concerts being given in a long list of cities. It all depends on how wide awake the local manager or club happens to be. There is plenty of money in circulation and the public is hungry for music, as well as other forms of entertainment, so it is mostly a question of a sound and judicious advertising and newspaper campaign being carried out to attract public support. It all rests on the foresight and vision exercised by the local manager or music club. No opportunity for smart promotion should be overlooked.

"As a morale stimulus nothing exceeds the strong appeal of good music. Concerts by various stars are

(Continued on page 75)



Jack Salter, Vice-President

Jack Salter, Artist Management

In complete accord with other authorities of the managerial world who predicted this to be a boom year for the concert business, Jack Salter, vice-president of Columbia Concerts, Inc., and head of the Jack Salter Artist Management, Inc., states that music is a necessity in the daily lives of all Americans in these nerve-racking days.

"We have found that many people who would otherwise be financially unable to attend concerts have now become part of a huge concert-going public across America," he says.

Helen Traubel's great successes this year have climaxed her career to date. In addition to her roles at the Metropolitan in 'Götterdämmerung', 'Walküre', and 'Tannhäuser', Miss Traubel sang her first 'Tristan und Isolde', the first native-born and American-trained artist to sing the role at the Metropolitan. Immediately following her New York success, she sang Isolde in Philadelphia to a wildly enthusiastic audience. Before the Metropolitan season closes, she will have given five Isolde performances. In addition, she repeats her last year's triumphs in 'Götterdämmerung', 'Walküre', and 'Tannhäuser', and will make

(Continued on page 75)



Frederick C. Schang, Vice-President

Haensel & Jones

HAENSEL & JONES division of Columbia Concerts, Inc., announce additions to their list for 1943-44. These are Zinka Milanov and Maxine Stellman, sopranos of the Metropolitan Opera Association; James Pease, bass-baritone; Erica Morini, violinist; Marisa Regules, Argentine pianist; the Bary Ensemble and Helen Howe in Original Character Sketches.

Marie Wilkins, coloratura soprano of the Metropolitan Opera, and Angel Reyes, Cuban violinist, have also been added to the list.

Miss Wilkins joined the Metropolitan in December, following her dramatic last-minute substitution for Lily Pons in the 'Lakmé' performance of Dec. 2. She was a semi-finalist in the Metropolitan Auditions of the Air in 1941.

Angel Reyes has been appointed Cultural Attache of the Cuban Embassy in Washington. He is known in Europe and Latin-America, and two years ago he was introduced here in recital in Town Hall, after which he concertized in Latin America.

Zinka Milanov's distinguished career includes six seasons at the Metropolitan Opera. Besides solo engagements in concert, recital and radio, Mme. Milanov will be heard in



Horace Parmelee, Assistant Secretary

1943-44 in special joint programs with Kurt Baum.

Maxine Stellman, besides her affiliation (Continued on page 75)

Community-Cooperative Concert Service

"JUST as reports from abroad these last several months have stimulated and encouraged us all, so certain 'straws in the wind' as regards concert-giving throughout the United States and Canada, already received indicate that in 1943-44 we should see a decided up-swing in membership concert activities," emphasizes Ward French, general manager.

"The results of membership campaigns that have been conducted since the first of the year have actually exceeded our expectations, and reports coming in from the Community-Cooperative representatives in the field indicate that cities and towns are not only making their campaign plans as usual, but in many instances there is a new eagerness and enthusiasm in connection with their concert activities.

"The cities operating on the Community Concert Plan in Canada show a markedly optimistic attitude for success in the coming year. Many already have capacity memberships and can expand no further; other cities are building up each season to capacity audiences—all are decidedly healthy. A number of Canadian cities have been newly organized and conducted their first membership campaigns with conspicuous success.

"The freshly-imposed problems of gasoline and tire-rationing, the ban on pleasure-driving in the Eastern states, the heating of auditoriums, are being efficiently solved. Concert association members are turning out for recitals in as large numbers as ever, and the spirit and enthusiasm of audiences seem to reflect the adage that 'when you work a bit harder to have music you get more out of it.'

"Citizens and music-lovers, generally, thoroughly realize the greater need and the increased importance of concerts in preserving and building home-front morale. In many cities where defense work is the principal industry, Community and Cooperative concerts have come to be regarded as a veritable boon and life-saver in the way of relaxation.

"Yes, the outlook for 1943-44 both in sustaining present concert activities in 300 cities, and expanding into new locales, is exceedingly bright."



André Mertens, South American Division



Robert Ferguson, Eastern Manager, Community Concerts



Ward French, Vice-President

Columbia Concerts INC.

ARTISTS LIST

1943 • Season • 1944

SOPRANOS

*ROSE BAMPTON
*HILDA BURKE
*NADINE CONNER
AGNES DAVIS
ENYA GONZALES
FLORENCE KIRK
*HELEN JEPSON
DOROTHY MAYNOR
*ZINKA MILANOV
LUCY MONROE
*LILY PONS
*BIDU SAYAO
*ELEANOR STEBER
*MAXINE STELLMAN
*HELEN TRAUBEL
*JOSEPHINE TUMINIA
*ASTRID VARNAY
*MARIE WILKINS

MEZZO-SOPRANOS

EDWINA EUSTIS
*HELEN OLHEIM
*MONA PAULEE
SUZANNE STEN
*RISE STEVENS

CONTRALTOS

*BRUNA CASTAGNA
*ANNA KASKAS
*KATHRYN MEISLE
JEAN WATSON

BASSES

*SALVATORE BACCALONI
PAUL ROBESON

TENORS

*PAUL ALTHOUSE
*KURT BAUM
*RICHARD CROOKS
*EMERY DARCY
*JOHN DUDLEY
WILLIAM HORNE
FELIX KNIGHT
*CHARLES KULLMAN
*NINO MARTINI
*LAURITZ MELCHIOR
*JAMES MELTON

BARITONES

*NORMAN CORDON
TODD DUNCAN
NELSON EDDY
IGOR GORIN
*LANSING HATFIELD
*JULIUS HUEHN
JAMES PEASE
EDWARD ROECKER
JOHN TYERS
*LEONARD WARREN
*ROBERT WEEDE

TWO PIANOS

BARTLETT and ROBERTSON
MORLEY and GEARHART
VRONSKY and BABIN

'CELLISTS

MARCEL HUBERT
GREGOR PIATIGORSKY

VIOLIST

WILLIAM PRIMROSE

PIANISTS

MOISSAYE BOGUSLAWSKI
JORGE BOLET
ROBERT CASADESUS
RUDOLF FIRKUSNY
ROBERT GOLDSAND
JOSEF HOFMANN
ERNEST HUTCHESON
JOSE ITURBI
WILLIAM KAPEL
WITOLD MALCUZYNSKI
MIECZYSLAW MUNZ
GUIOMAR NOVAES
THEODORE PAXSON
SERGE PROKOFIEFF
MARISA REGULES
SANROMA
RUDOLPH SERKIN
HILDE SOMER
REGINALD STEWART

VIOLINISTS

ADOLF BUSCH
ZINO FRANCESCATTI
HEIFETZ
ARTHUR LE BLANC
YEHUDI MENUHIN
ERICA MORINI
ANGEL REYES
ALBERT SPALDING
HENRI TEMIANKA
PATRICIA TRAVERS

HARPIST

MILDRED DILLING

DANCE ATTRACTIONS

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Complete Company—with Orchestra
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MIA SLAVENSKA
and Dance Ensemble
MARIA GAMBARELLI
(and 2 Dancers)

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OPERA QUARTET
*MARTINI GORIN
*TUMINIA *OLHEIM
2 COMPLETE OPERA
PRODUCTIONS
"Barber of Seville"
"Don Pasquale"
Starring SALVATORE BACCALONI
PONS-KOSTELANETZ
America's Unique Combination
GENERAL PLATOFF
DON COSSACK RUSSIAN
MALE CHORUS
Nicholas Kostrukoff, Conductor
PAUL DRAPER and LARRY ADLER
THE NINE O'CLOCK OPERA CO.
In English—In Modern Dress
"The Merry Wives of Windsor"
"The Marriage of Figaro"
TRAPP FAMILY SINGERS
Dr. F. Wagner, Conductor
TODD DUNCAN
with assisting soprano
in Special Programs
including excerpts from
"Porgy and Bess"
*MELCHIOR and *BAMPTON
Joint Recitals
*MELCHIOR and *VARNAY
Joint Recitals
*MILANOV and *BAUM
Joint Recitals
ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals
ROBERT and GABY CASADESUS
Special Piano Programs
HELEN HOWE
In Her Original Character Sketches
ENSEMBLES
BARY ENSEMBLE
Piano, Flute, Violin, 'Cello
BUSCH QUARTET

*METROPOLITAN OPERA ASSOCIATION

HEADQUARTERS: 113 West 57th Street, NEW YORK CITY

CHICAGO OFFICE: 344 Wrigley Building

Los Angeles: L. E. Behymer, 415 Auditorium Bldg.



PIATIGORSKY . . . *A painting of the 'cellist by the distinguished American portrait painter, Wayman Adams, which is now on display at the Metropolitan Museum of Art. It shows Piatigorsky playing his fabulous Montagnana violoncello, of the year 1739.*

1942-43 TOUR SOLD-OUT . . . AS ALWAYS

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Division of Columbia Concerts, Inc.

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Columbia and Victor Records

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Victor Red Seal Records

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Risë Stevens



Magnificent

IS THE WORD FOR

FRANCESCATTI

According to the New York Times
and New York Herald Tribune
of December 5, 1942

CONCERT MANAGEMENT ARTHUR JUDSON, Inc., Division of Columbia Concerts, Inc., 113 West 57th St., N.Y. BALDWIN PIANO[®] COLUMBIA RECORDINGS

james MELTON

LEADING TENOR, METROPOLITAN OPERA ASSOCIATION

—His Popularity in Concert—

From the moment when the romantic "Tosca" aria "E Lucevan le Stelle", fell on the air, he held things in the hollow of his hand, as it were, and was obliged to follow his group of songs in English by no less than four encores. *BALTIMORE News-Post, Feb. 3, 1943*

He is a great singer. His art combines, quite happily, much that was John McCormack's in his prime . . . the diction in any language, the phrasing, the phenomenal breath control, and the power to evoke any mood at will, recall the great Irishman.

WASHINGTON Times-Herald, Feb. 1, 1943

An exceptionally enjoyable concert . . . he has become a controlled, sophisticated, versatile artist, and one who deserves some sort of distinguished concert medal for producing a program at once unhackneyed and charming.

ST. PAUL Pioneer-Press, Oct. 20, 1942

Melton has attained wide popularity by his numerous appearances and his work last night amply justified the wide acclaim that he has received. He has a sympathetic voice of agreeable quality, a genial and ingratiating personality, and an unusual skill in selecting music that the average music lover enjoys hearing. . . . He pleased the audience greatly. *WORCESTER Eve. Gazette, Oct. 10, 1942*

His ovation last night was the popular climax of the program . . . the customary Melton furore came to a peak in several encores, and when he came back to sing the operatic aria from "Lakme" it brought a big 'hand' for good tone-technique and style.

TORONTO Daily Star, Oct. 16, 1942

—His Success in Opera—

Mr. Melton brought a fine, youthful appearance and fresh voice to his work as Alfredo ("La Traviata") . . . his quality of song proved resonant. From the standpoint of musicianship, all of his singing throughout the evening was to be praised. His acting was poised and lyrical.

NEW YORK Herald-Tribune, Jan. 28, 1943

His voice is ample to the demands of the music and his characterization was dramatic, intelligent and aristocratic.

NEW YORK Journal-American, Jan. 28, 1943

Mr. Melton proved a valuable element. His voice was most agreeable. He sang always tastefully. He was the sensitive, musicianly artist immersed in the embodiment of the hero. And he never lost sight of the drama teeming around him, for he was all the time a performer among performers.

NEW YORK World-Telegram, Jan. 28, 1943

In James Melton the Metropolitan has one of the most promising tenors in years. His clear, pure tones made good listening and he sang his drinking song smoothly and effectively.

BROOKLYN Eagle, Jan. 28, 1943

In "La Traviata"

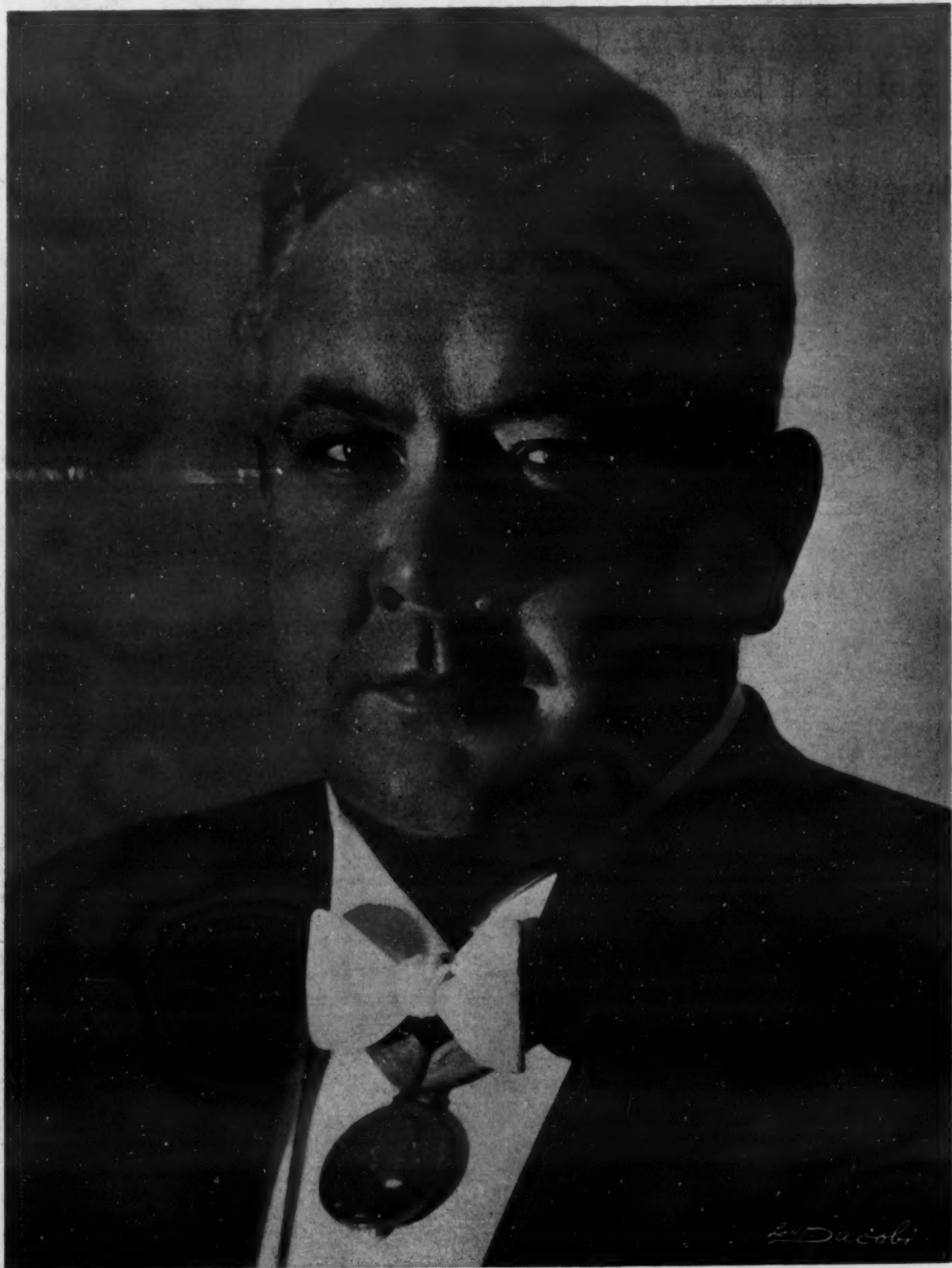
ROBERT HILL—at the Piano

(Victor Red Seal Records)

LAWRENCE EVANS ARTIST MANAGEMENT

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MELCHIOR

LAWRENCE EVANS ARTIST MANAGEMENT - Division of Columbia Concerts Inc. - 113 West 57th Street, New York, N.Y.

HELEN

JEPSON

*Charming Soprano
of the
Metropolitan Opera*

SHE sang persuasively with warmth and tenderness and affecting simplicity.

NEW YORK Herald-Tribune, Dec. 6, 1942 (Faust)

MISS JEPSON is a strikingly beautiful Marguerite, and with a voice to suit.

NEW YORK Post, Dec. 7, 1942

BEAUTIFUL Miss Jepson was in gleaming voice . . . her lyric soprano is a sizable one for bravura, but she handled it beautifully with dazzling brilliance.

CHICAGO Tribune, Dec. 13, 1942 (Traviata)

MISS JEPSON, vocally and in appearance, was a poet's dream of Manon.

CHICAGO News, Nov. 30, 1942

SHE is one of the most fortunate of singers, in that she has, besides beauty, charm and graciousness, the dramatic ability to project a song, excellent intonation and flexibility and clarity throughout the range of her voice.

AKRON Beacon Journal, Oct. 21, 1942

THE golden beauty of voice, the smooth fluidity of tone, the excellent diction, were refreshingly manifest.

ST. LOUIS Globe-Democrat, Nov. 14, 1942

LET us go Early English for once, and use the phrase that "it has been many moons since these eyes have seen, or these ears have heard so altogether accomplished and personable" a soprano.

BALTIMORE News-Post, Jan. 23, 1943



LAWRENCE EVANS ARTIST MANAGEMENT, INC., 113 WEST 57th STREET, NEW YORK
Division: Columbia Concerts, Inc.

VICTOR RECORDS

NEW YORK WORLD-TELEGRAM, THURSDAY, FEBRUARY 4, 1943.

Casadesus Recital Packs Carnegie

By LOUIS BIANCOLLI.

Robert Casadesus coaxed glowing poems of tone from the piano in Carnegie Hall last night. Throngs of admirers, including a vanguard of stage occupants and a rearguard of standees, took in one of the season's great sessions.

The French keyboard master never played better. The technic seemed bigger, the tone broader in range, the insight sharper. Mr. Casadesus has a way of growing with the seasons. He never rests on past prestige but seems to start each season with wider goals in view.

Last night he ran off Schumann's Carnival cycle in a way to exceed even Schumann's hopes. Dynamics alone showed heaps of secrets usually crowded out of routine readings. The rhythms and retards were like fresh finds. And at the center of the myriad mass of color was what the French call *elan*.

Catches Mood.

But, like all fine artists, Mr. Casadesus wasn't content with just reeling off bright chains of notes. Schumann's Carnival contains an era of thought and feeling. Romanticism throbs through it. Nostalgia and whimsy blend with sly satire as Pierrot broods wistfully and Chopin bows into the picture.

As the pianist raced through the sequence Schumann's portrait gallery came alive. Beyond the mere scope of line and phrase were glimpses of Schumann's world, with its sunset glow. The sense of flight from drab routine beats through Carnival. Schumann's Shangri-la was tone.

Ballet has so taken over Carnival that most people sense the chalk-faced clowning and pirouetting in the piano rendering. But Schumann's music is no dance routine, though the Harlequinade figures flitting through it bear puppet names. Mr. Casadesus' reading made choreography and orchestral versions all seem futile.

Chopin on Program.

Works by Rameau, Scarlatti, Chopin and Ravel also came in for brilliant exposition last night. At

no time was technic its own goal. Even in Scarlatti's rippling whirls of sound Mr. Casadesus found poetic nuclei making them doubly stirring. He can match the bravura boys in glowing style, but the bravura is always there for a purpose, not just show.

For a virtuoso dealing in great art Mr. Casadesus maintained an oddly casual air at the keyboard. He seemed to be inviting his lis-

teners to a fireside chat. The importance of piano playing didn't weigh too heavily on him. The man of destiny attitude isn't his.

During the Star-Spangled Banner he prompted both wings of the audience with hand and head to sing along with him. The one thing lacking at the recital was the famous Casadesus pipe. The picture of a regular guy would then have been complete.

Casadesus Crowds Carnegie

NEW YORK
HERALD TRIBUNE,
FEBRUARY 4, 1943

Casadesus Gives Piano Recital At Carnegie Hall

Plays Compositions by Rameau, Chopin, Ravel, Scarlatti and Schumann

By Jerome D. Bohm

Mr. Casadesus is one of the most remarkable pianists of our day and at the same time one of the most self-effacing and honest of artists. Everything he undertook last night was characterized by the highest musical integrity. He is one of the few virtuosos who have nothing in mind but the veracious conveyance of the composer's message. His technical equipment is second to none, yet it is never put to meretricious purposes. His digital dexterity may astound you, but it is never this great French pianist's intention to do merely that.

His interpretations are a felicitous admixture of intelligence and imaginative penetration and therefore give the utmost satisfaction. Every composition was approached as an entity. Few instrumentalists could make clear the differences in style between Rameau and Scarlatti as did Mr. Casadesus in his

NEW YORK TIMES,
FEBRUARY 4, 1943.

OVERFLOW CROWD HEARS CASADESUS

Pianist Forced to Extend His Program by Appreciative Carnegie Hall Audience

'CARNAVAL' WELL RECEIVED

Performance Reaches Apex in Schumann Work—He Plays 'Gaspard de la Nuit'

By OLIN DOWNES

The clarity, brilliancy and taste that characterize the playing of Robert Casadesus were fully in evidence when he gave a piano recital before a crowded house, with many seated on the stage, last night in Carnegie Hall. The music of Rameau and Scarlatti is well calculated to bring his qualities in to play. The Schumann "Carnaval," which completed the first half of

PM, FEBRUARY 4 1943

At the Keyboard

By HENRY SIMON

This is pianists' week. Five have already played at Town and Carnegie Halls, and two more are due over the week end.

Wednesday night at Carnegie it was the turn of Robert Casadesus, the aristocrat of pianists. He has distinction written in everything he does. Last Fall, playing with the Philharmonic-Symphony, he brought all the fury of a fire-eating virtuoso to the A-major Liszt Concerto retaining at the same time the distinctive Gallic clarity and delicacy that characterize him. It was an extraordinary feat.

Wednesday's program called for little of the same type of virtuosity. There was a gem-like classicism in a Rameau Gavotte and three Scarlatti Sonatas that opened the program, and there were beautiful pastel colorings with flashes of brightness in the Ravel *Gaspard de la Nuit* Suite that closed it. In between came the evening's high spot—the romantic nostalgia of Schumann's *Carnaval*. I have never heard the Eusebius section played with such soft tenderness, the

CASADESUS records exclusively on COLUMBIA MASTERWORKS
Steinway Piano

CONCERT MANAGEMENT ARTHUR JUDSON, Inc.
Division: Columbia Concerts, Inc.

DOROTHY

MAYNOR

ROCHESTER SAYS:

EXQUISITE

"From no other human throat do such exquisite sounds come."
Times Union, Dec. 4, 1942

TAKUITE

LOS ANGELES WRITES:

ANTITIC

"Filled the Hollywood bowl last night with her artistic songs."
News, Aug. 26, 1942

HKIUIU

BOSTON COMMENTS:

CLARITY

"Clarity and sweetness of tone and interpretive distinction."
Globe, Dec. 17, 1942

CLARITY



De Bellis

The leading position this artist won for herself following her now historic debut in 1939 has become national in scope as a result of her four seasons of unprecedented success in the principal cities of the United States and Canada. The lovely soprano voice of Dorothy Maynor with its rich quality, ethereal floating tones and lofty appeal has become part of our priceless tradition. The impressive record of this outstanding personality is replete with the admiration of the nation's press and the unanimous approval of music clubs and local managers everywhere.

PITTSBURGH STATES:

SUPERB

"A voice of natural beauty. Its quality is superb."
Press, Nov. 10, 1942

SUPERB

HOUSTON EXCLAIMS:

GIFTED

"Gifted with one of the most striking and remarkable voices heard in many years."
Post, Jan. 29, 1943

GIFTED

CINCINNATI ECHOES:

PURITY

"A phenomenal voice of exquisite purity."
Times-Star, Jan. 8, 1943

PURITY

LAWRENCE EVANS ARTIST MANAGEMENT

113 WEST 57th STREET

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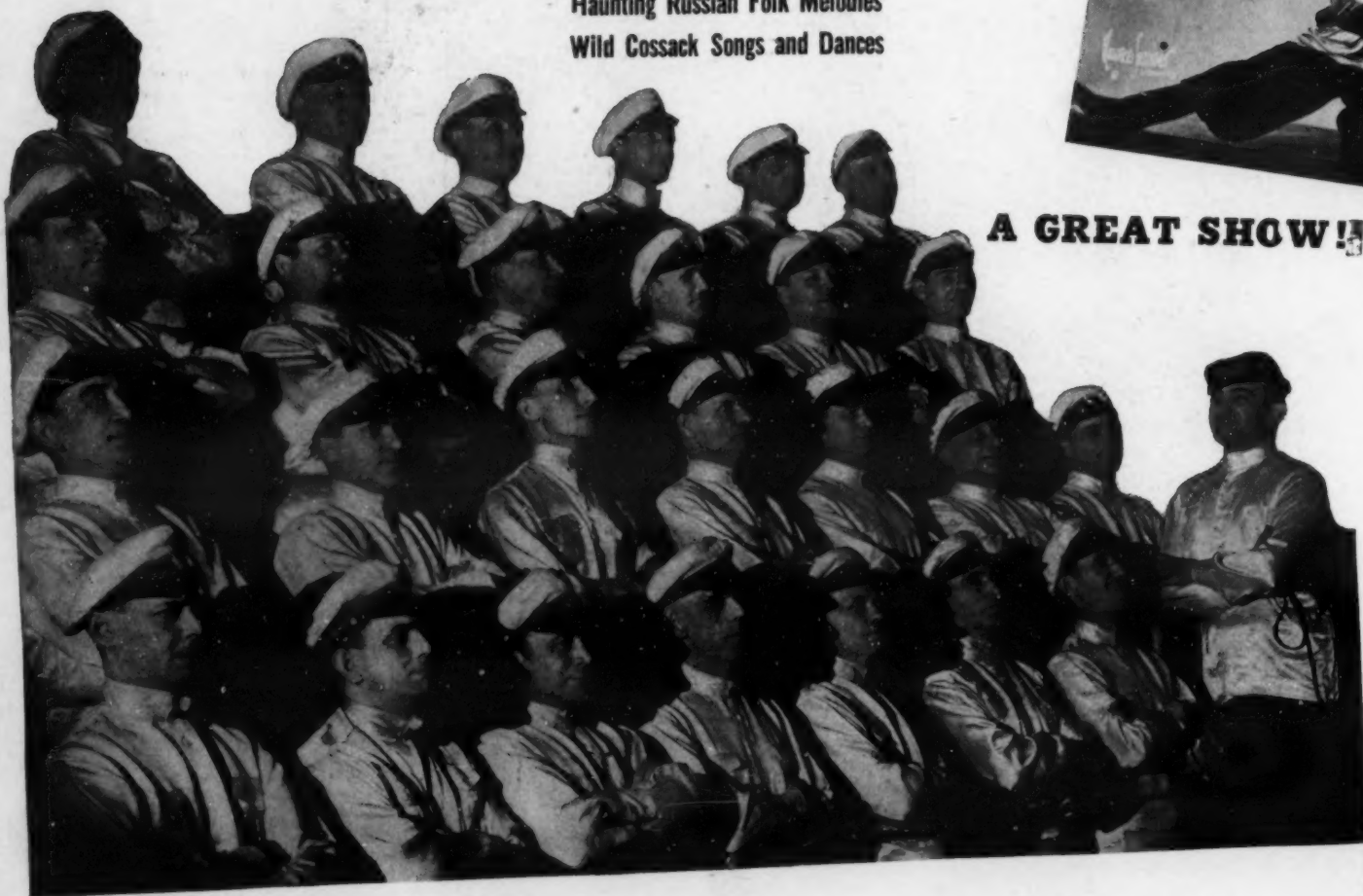
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Inspiring Liturgical Music
Haunting Russian Folk Melodies
Wild Cossack Songs and Dances



N. KOSTRUKOFF
Conductor



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Russian Ballet
Classical Dances
Yugoslav Folk Dances
as given in the
Principal Capitals
of Europe*



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Popular
Motion Picture
"BALLERINA"

INTERNATIONAL
FAVORITE OF
FOUR
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TOUR JANUARY, FEBRUARY, MARCH, 1944

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Says So!*



"AT THE VERY TOP OF THEIR SPECIALTY"

San Francisco Chronicle

New York

"One measures all other piano teams by them."
—World-Telegram

Chicago

"Not since Maier and Pattison has there been
this miracle of ensemble."
—Times

Rochester

"The Alpha and Omega of two-piano teams."
—Times-Union

Cincinnati

"Their fourth appearance with the orchestra in
five years sets a record."
—Enquirer

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—Chronicle

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"Their art has never had more magnificent
example."
—Examiner

New Orleans

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audience which filled every seat."
—Times-Picayune

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"Packed the hall as no other duo-pianists are
able to do."
—Star

Columbus

"An inspired concert that stands unsurpassed
in the Three Arts League's history."
—Enquirer

Seattle

"Sent their audience into raptures."
—Post-Intelligencer

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Rose Bampton

Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION

"Brilliant"

Added a real success to her many operatic portraits. "A daughter of the gods, divinely tall and most divinely fair," she was a beautiful figure and sang 'Dich teure Halle' brilliantly, eloquently and opulently.

New York Journal-American, Jan. 23, 1943

"Refreshing"

This was a thoroughly credible "Elizabeth" who lived and breathed her story as well as sang it. It is no wonder that the evening was a refreshing experience.

New York Brooklyn Eagle, Jan. 23, 1943

"Alluring"

They all loved her ringing upper tones and the appeal of her alluring personality.

Chicago Herald-American, Nov. 28, 1942

"Superb"

Miss Bampton showed that she has a superb voice, always strong and clear and glorious.

Milwaukee Sentinel, June 24, 1942

"Perfect"

Sheer magic of beauty and song . . . left her audience almost gasping at times . . . her control of her voice of full range and power, with seemingly perfect phrasing, diction and enunciation, literally created a magic spell.

New Orleans Times-Picayune, Nov. 12, 1942

"Great"

A great artist, whose rich and sensitive voice reached out and held a wildly enthusiastic audience in the palm of her hand from the first number to the last encore.

Austin Texan, Nov. 17, 1942

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Division of Columbia Concerts Inc.

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VICTOR RECORDS



Photo:
DeBellis

Headlines . . . Highlights . . . and Ovations for

KURT BAUM

Tenor, Metropolitan Opera

*on his sensational performance
in FORZA del DESTINO at the
Metropolitan Opera, Jan. 9, 1943*

"Ovation for Kurt Baum" headline N.Y. Times

"Kurt Baum is superb" headline World-Telegram

"Some show stealing goes on at Met." headline P.M.

"His success with the audience unquestionable" Herald-Tribune

"An ovation such as is heard only once or twice a season" N.Y. Post

"The personal success on the stage was Kurt Baum" Journal-American

"Highly successful with the audience" N.Y. Sun

"Stopping the show for a long moment" Daily News

"Kurt Baum brought down the house" World-Telegram

"The house went wild" P.M.

"Audience welcomed him uproariously" New Yorker

"Voz di magnifico timbre y gran volumen" La Prensa

JEROME D. BOHM IN
N. Y. HERALD-TRIBUNE
JANUARY 11, 1943.

His second-act aria, "O tu che in seno agli Angeli," revealed the remarkable beauty of his voice felicitously. Mr. Baum is a singer, not a shouter. He is master of a carefully equalized scale and a true legato and, what is still rarer among present-day tenors, he can sing softly as well as fortissimo, and his dynamic gamut is nicely variegated. He sang with unfailing expressiveness and good taste. As an actor, too, Mr. Baum proved satisfying. He was restrained in action, never resorted to exaggerations of gesture and movement and suggested Don Alvaro's conflicting emotions appositely. His success with the audience was unquestionable, the delivery of his aria being received by long applause and shouts of approval.

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Yvonne LeRoux

Hilda Burke

PRIMA DONNA
SOPRANO

★
Metropolitan Opera



Star of "La Boheme"
IN SPECIAL 2-MONTH TOUR OF 20 CITIES
October—November 1942

Typical Praise

"Hilda Burke's Mimi was, we verily believe, comparable to that of Bori in purity of timbre and the appeal of accent, and a shade better in acting. We cannot think of higher praise. Her understanding and projection of this great ever-touching role transcends criticism."
—*Wheeling News-Register*, Oct. 16

"Beautiful Hilda Burke was the enchanting Mimi."
—*Huntington Herald-Dispatch*, Oct. 14

"Her interpretation was of the highest standard, both as to singing and acting. No more beautiful and sympathetic singing has been heard since the revival of good music here."
—*Columbia (S. C.) Record*, Nov. 10

"To hear this unusually gifted Metropolitan star was a real treat. A splendid soprano voice which she handles to perfection and fine histrionic ability."
—*Springfield Daily News*, Nov. 19

"Hilda Burke sang and acted Mimi with excellent style and intelligence. Her self-contained approach was particularly grateful to eye and ear."
—*Buffalo Evening News*, Nov. 16

"A fresh and
stainlessly beautiful
voice"

CHICAGO DAILY NEWS



"A singer of
wide experience
and fine vocal rank"

NEW YORK TIMES



"One of the
greatest singers
before the public"

WASHINGTON HERALD

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"A NAME TO REMEMBER"
—PM

RUDOLF

Firkusny



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Division: Columbia Concerts Inc.

113 West 57th Street

New York, N. Y.

RUDOLF FIRKUSNY IN PIANO RECITAL

Audience at Town Hall Hears
the Czechoslovak Artist in
a Varied Program

PLAYS NEW MARTINU WORK

High Point of Performance Is
the Schumann 'Phantasy'—
Chopin Etudes Included

By OLIN DOWNES

It is good to hear a pianist who plays like a genuine artist with something to say, and like a man; a young man with blood in his veins and the vitality and enthusiasm that properly pertain to his years. This was the case when Rudolf Firkusny gave a recital of compositions by Beethoven, Schumann, Martinu, Chopin and Smetana, before a highly representative audience, warm in its approval, last night in Town Hall.

He is an exceptionally equipped musician, with ample technique and virtuoso spirit, and a refreshing sincerity and virility of style. Whether he played classics or modern music the thoroughness of his study and his respect for himself and his art were manifest. The audience warmed to Mr. Firkusny and encouraged him at every moment.

This reviewer only heard a small part of the Beethoven sonata, Opus 10, No. 1, which opened the program. What he did hear was admirably clean-cut and in the classic vein. No doubt the most impressive part of the evening was the performance of the Schumann "Phantasy," full of romantic passion, yet conspicuous for the penetrating and cohesive treatment of the free form.

The Floristan and Eusibius of Schumann's spirit were the passages of intimate lyricism or the "legendton" of the first movement and the fire and nobility of the great march. The finale was tender and introspective, without the mawkishness that so easily makes the movement anti-climactic after the color and the glowing poetry of the preceding pages. Mr. Firkusny maintained the mood and envisioned the poet's thought.

He played a new work, harmonically modern, and with structural and rhythmical interrelations of its parts, by Boleslav Martinu of Czechoslovakia, Mr. Firkusny's countryman. At a first hearing the value of the composition as music can be left to future discussion. It makes very extensive demands upon the pianist, and here, as throughout the recital, Mr. Firkusny proved that his technique is equal to any modern demand and that he has virtuoso blood aplenty for this indispensable requisite of a concert pianist's art. As technical display, if for no deeper values, this performance in turn reaped hearty applause.

New York
Times

February 3, 1943

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PIANO

— COLUMBIA CONCERTS INC. IS PROUD TO ANNOUNCE —

First Transcontinental Concert Tour

FEBRUARY 15th to JUNE 1st, 1944

TODD DUNCAN

Dynamic Baritone Star
of

Concert, Screen and Stage

FEATURING EXCERPTS FROM

His Current Smash Hit

GEORGE GERSHWIN'S

"PORGY^A AND BESS^D"

with assisting soprano



—SAMPLE PROGRAM—
TODD DUNCAN
Baritone
and assisting soprano

Thanks be to Thee... I
Ruhe meine Seele
Sehnsucht
Heimliche Aufforderung } ...Handel
Avant de quitter ces lieux (from
"Faust") } ...Strauss
Briolage
Danse Macabre } ...Gounod

Largo al Factotum (from "The Barber
of Seville") } ...Saint-Saëns
III

INTERMISSION
IV

Life and Death
My good Lord's done been here... Coleridge Taylor
Sometimes I feel like a
motherless child } ...Hall Johnson
Dancers come up (African Zulu Song) } ...Wendt

Excerpts from "Porgy and Bess"
Summertime
My man's gone now
Bess, you is my woman now
Buzzard Song
I got plenty of nuttin' } ...Gershwin

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Todd Duncan in a
scene from "Porgy
and Bess"

Enya

P H I L I P P I N E

Gonzalez

S O P R A N O

O P E R A

C O N C E R T

SEASON
1943 - 1944
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DANSEUSE WINS CROWD

BALLET ARTISTRY IS SEEN BY SERIES'
LARGEST AUDIENCE

Following Performance by Maria Gambarelli, the Philharmonic Is Heard in a Fine Music Hall Performance.

The biggest Sunday afternoon audience of the season welcomed the Kansas City Philharmonic orchestra, with Maria Gambarelli, dancer, with a winning personality cert in Music Hall yesterday afternoon. More than 400 servicemen and women were in the audience.

Miss Gambarelli, premiere danseuse of the Metropolitan Opera, proved one of the orchestra's most popular guest artists—a fine dancer, with a winning personality and a lot of showmanship, gracious in manner and most agreeable to look upon. Dancing in front of the orchestra, without the aid of scenery or stage setting, she registered almost the maximum effect of her dances with her well chosen costumes and her interpretative art.

APPEARS AS THAIS

Six dances, all in the first part of the program, comprised her contribution. She opened to the music of the "Meditation" interlude from Massenet's "Thais," with a dance which epitomized Thais's conversion and renunciation of her worldly career, a scene climaxed by casting her jewels to the ground and exchanging her scarlet robe for a pure white one. Other dances were that of the Sugar Plum Fairy from Tchaikovsky's "Nutcracker" ballet; a beautifully formal dance in the guise of a Javanese porcelain figure to some imitation East Indian music by Kelley; the Snowflake dance from Delibes's "Coppelia," "The Swan" by Saint-Saens, and a period sketch called "The Gay Nineties" to music by Victor Herbert.

The Nutcracker and Coppelia numbers were in classic ballet costume, and were very popular with the audience. Equally well received was "The Swan," which revived memories of Pavlova to many in the audience.

*Typical of the unanimous press acclaim accorded the Premiere Danseuse of the Metropolitan Opera everywhere!



Gambarelli

PREMIERE DANSEUSE
Metropolitan Opera Association

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"Then an Ernest Hutcheson comes along and sheds a gemlike ray on the music's inner workings."

New York World-Telegram, November 12, 1942.

ERNEST HUTCHESON



Annual New York Recital Again Commands Acclaim of Press and Public —
Carnegie Hall, November 11, 1942.



*Photo
James
Abresch*

"IN the Beethoven and Schumann offerings the artist's virtuosity was never permitted to usurp the foreground in interpretations eminently in the spirit of the works, and as fascinating in detail as in clear definition of their larger architectural patterning. . . . The Beethoven sonata gloried in an unusually comprehending account of each of its four movements. In the opening division the tender appeal of the falling intervals of the chief theme, the meditative treatment of the closing measures of the exposition, the dramatic contrasts made in the development, and the conflicting moods evoked in the coda were so many elements in a most illuminating revelation of the music's intentions. The allegretto, taken for once without the over-hastiness customarily indulged in by pianists, completely realized that movement's meaning, and here, as in the finale, every wanted effect was made with noteworthy adherence to the sonata's essential style. Mr. Hutcheson was equally successful in the romantic realm of the Schumann 'Fantasy.' The formal design of its initial section was made uncommonly clear, in an interpretation filled with imaginative insight."

New York Times, November 12, 1942.

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Division Columbia Concerts Inc. *Steinway Piano*

LEBLANC

*"A masterly young violinist
... a Kreisler in the making"*

—TORONTO TELEGRAM

Orchestral Record - Canada

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Montreal Concerts Symphoniques
Quebec Symphony
Toronto Philharmonic

under conductors

Desiré Defauw, Reginald Stewart
Arthur Fiedler, George Sebastian,
Wilfred Pelletier

Triumphs in the

Bach E major, Brahms, Beethoven, and
Mendelssohn Violin Concertos



HEADLINES FROM AUTUMN TOUR, 1942

11 concerts in 4 weeks: Ogdensburg, N. Y.; Burlington, Vt.; Wellesley, Mass.;
St. John, Fredericton, Sackville, and Moncton, New Brunswick; Wolfville,
Sydney, Truro and Halifax, Nova Scotia.

LEBLANC ENCHANTS CAPACITY AUDIENCE AS CONCERT SERIES OPENS.

Burlington Free Press and Times, Nov. 19.

LEBLANC'S SUPERB VIOLIN RECITAL THRILLS AUDIENCE.

St. John Telegram, Dec. 1.

LEBLANC PRESENTS MEMORABLE EVENING.

Fredericton Daily Gleaner, Dec. 2.

LEBLANC ACCLAIMED BY CAPACITY AUDIENCE.

Moncton Daily Times, Dec. 5.

NOTED VIOLINIST HEARD IN RECITAL.

Wolfville Acadian, Dec. 10.

BRILLIANT YOUNG VIOLINIST HEARD.

Sydney Post-Record, Dec. 11.

LEBLANC WINS ACCLAIM.

Truro Daily News, Dec. 17.

VIOLINIST IN FINE WAR FUND CONCERT

Halifax Herald, Dec. 15

HEAR OUTSTANDING VIOLINIST IN SPLENDID PERFORMANCE

Halifax Mail, Dec. 15

ENTHUSIASTIC AUDIENCE AT FINE VIOLIN RECITAL

Daily Kennebec Journal, Augusta, Maine, Jan. 21, 1943

CONCERT MANAGEMENT ARTHUR JUDSON, Inc., Division of Columbia Concerts, Inc. 113 West 57th Street, New York, N. Y.

WITOLD MALCUZYNSKI

POLISH PIANIST



TRIUMPHS TWICE IN CARNEGIE HALL, NEW YORK
April 20, 1942 (American Debut) and October 19, 1942

"Piano playing in the grand style."

—Louis Biancolli, World-Telegram, Oct. 20, 1942

"Formidable technical equipment, intensity, breadth of style."

—Jerome D. Bohm, Herald Tribune, Oct. 20, 1942

"Malcuzyński built a towering edifice of sound out of his fine resonant octaves."

—Irving Kolodin, Sun, Oct. 20, 1942

★ ★ ★ ★

"A Whirlwind Pianist"

—Mark Schubart, PM, April 21, 1942

"Amazing energy, power, largeness of style."

—Francis D. Perkins, Herald Tribune, April 21, 1942

"Triumph of virtuoso technique and pianistic resourcefulness."

—Miles Kastendieck, Brooklyn Eagle, April 21, 1942

- Currently on First Transcontinental Tour, U.S. and Canada
- Mexico and Second Tour of South America Summer 1943—
Returning U.S. in October

Available U.S. and Canada Entire Season 1943-44

NEW YORK TIMES,
OCTOBER 20, 1942.

MALCUZYNSKI WINS OVATION AT RECITAL

Paderewski's Last Pupil Is
Greeted With Huzzas by
Carnegie Hall Audience

MASTER OF ALL EFFECTS

Liszt Sonata, the Beethoven
Thirty-two Variations, Chopin
Group Reveal Powers

By OLIN DOWNES

The youthful Witold Malcuzyński, the last pupil of Ignace Jan Paderewski, stimulated his large audience to applause and huzzas in his first New York recital of the season last night in Carnegie Hall.

He is a fully equipped pianist and virtuoso, and also, fortunately, an unusually honest musician. All the resources of the nineteenth-century piano and the superb piano effects written for it are at his command: not only the romantic rhetoric but also the pedal effects and the singing tone which are his, as well as the roaring octaves. The speed, the power of climax without which a pianist cannot hope to conquer the public, are available at will.

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Lucy Monroe

DIRECTOR OF PATRIOTIC MUSIC
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"A Great Voice and Vocal Art"—OLIN DOWNES, NEW YORK TIMES



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under
Toscanini
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Coast-to-Coast
Concert
and
Recital Tours
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ZINKA MILANOV

Dramatic Soprano, Metropolitan Opera Association

6 SEASONS—METROPOLITAN OPERA • 3 SEASONS—TEATRO COLON, BUENOS AIRES (1940-42)

2 SEASONS—CHICAGO OPERA • 2 SEASONS—TEATRO MUNICIPAL, RIO DE JANEIRO (1940-1941)

RE-ENGAGED SOUTH AMERICA, FOURTH SEASON, SUMMER 1943

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"A Great Voice and Vocal Art"—OLIN DOWNES, NEW YORK TIMES



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A record of
13 Concert
Appearances
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2 SEASONS—CHICAGO OPERA • 2 SEASONS—TEATRO MUNICIPAL, RIO DE JANEIRO (1940-1941)

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Erica
Morini

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is now under

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Victor Records

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Unique American Duo-Pianists

"TALENTED, VERSATILE, EXCITING."

—New York Times

"Destined to occupy an important place in the concert world. The program was stunningly played, with enviable sparkle and profound musicality."

—New York Herald Tribune

"There is something new in the fire with which this pair play. The audience showed supreme disinterest in going home."

—Seattle Post-Intelligencer

"Jot down on your musical memo pad as a 'must'—not to be missed—any duo performance by Morley and Gearhart; also, any two-piano transcriptions by Livingston Gearhart."

—Miami Daily News

"Piano playing and program making of the most INFORMED, INTELLIGENT and IMAGINATIVE kind. It was one of those concerts from which you emerge warmed and fed."

—San Francisco Chronicle

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ANDRÉ MERTENS

HORACE J. PARMELEE

Division Columbia Concerts Inc.

"She revealed an excellent voice of warmth and appeal and offered enough evidence to justify the prediction that she will go a long way both in opera and recital."

Milwaukee Journal

Mona Paulee



**THRILLING MEZZO-SOPRANO
METROPOLITAN OPERA ASSOCIATION**

★ Her voice is fresh, possesses the flexibility and enormous vitality of youth. This remarkable artist possesses emotional as well as vocal richness.

Monterey, Calif., Herald, Oct. 13, 1942

★ Scored a complete success with an enthralled capacity audience in a performance which will long be remembered.

Cheyenne, Wyo., Eagle, Oct. 29, 1942

★ A perfection and evenness of quality that was little short of breath-taking. Coupled with this was a stage winsomeness that left nothing to be desired.

Waco News-Tribune, Nov. 11, 1942

★ Thrilled and delighted her audience with a performance at once vocally beautiful and dramatically superb.

Pocatello, Idaho, Tribune, Oct. 20, 1942

★ Personal triumph of Mona Paulee, Metropolitan opera mezzo-soprano, who delighted with her lovely voice and gracious manner. . . . She won thunderous applause for beautiful and artistic presentations.

Tacoma News-Tribune, Oct. 24, 1942

★ Miss Paulee captivated her audience with her charm and personality as well as with her natural beauty and strength of her voice and the magnetic appeal of her interpretations.

Rocky Mount, N.C., Telegram, Nov. 5, 1942

**LAWRENCE EVANS
ARTIST MANAGEMENT, Inc.**
Division of Columbia Concerts Inc.

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*DeBellis
N.Y.*

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FOR 1943-1944

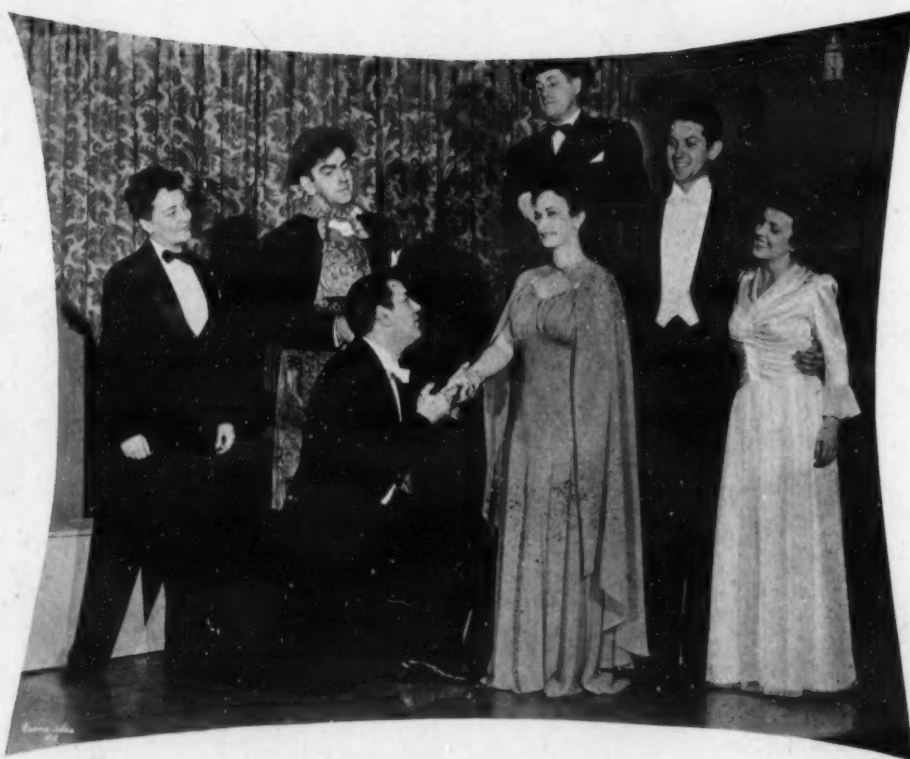
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Productions
in Modern Dress



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Young American
Cast

CAST: (Left to Right)

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GEAN GREENWELL

GEORGE BRITTON

LURA STOVER

ALLEN STEWART

HUGH THOMPSON

HELEN VAN LOON

RUTH CUMBIE at the piano

MOZART'S "MARRIAGE OF FIGARO"

3rd TRANSCONTINENTAL TOUR
(150 cities have already seen and cheered it!)

and

NICOLAI'S "MERRY WIVES OF WINDSOR"

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Division Columbia Concerts Inc.

"THE WORLD'S FINEST VIOLA PLAYER." *Time Magazine*



VICTOR RED SEAL RECORDS

PHOTO BY W. EUGENE SMITH

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*Takes pleasure in announcing the forthcoming transcontinental concert tour of
Argentina's "Good Will Ambassador"*

MARISA REGULES

The first Argentine Artist to appear in the United States under the auspices of
the Latin-American cultural exchange policy initiated by Columbia Concerts Inc.

*"The most outstanding
Argentine pianist."*

EL MUNDO, BUENOS AIRES

N.Y. TIMES

An inborn gift for the key-
board.

N.Y. WORLD-TELEGRAM

True flair for bravura.

N.Y. LA PRENSA

Marvelous technique.

WASHINGTON TIMES-HERALD

Gave that noble old impres-
sionist Cesar Franck a new and
stronger profile.

WASHINGTON POST

Gave a brilliant performance.

WASHINGTON EVENING STAR

Extremely facile—crystal-clear
technique.

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COLUMBIA CONCERTS INC.

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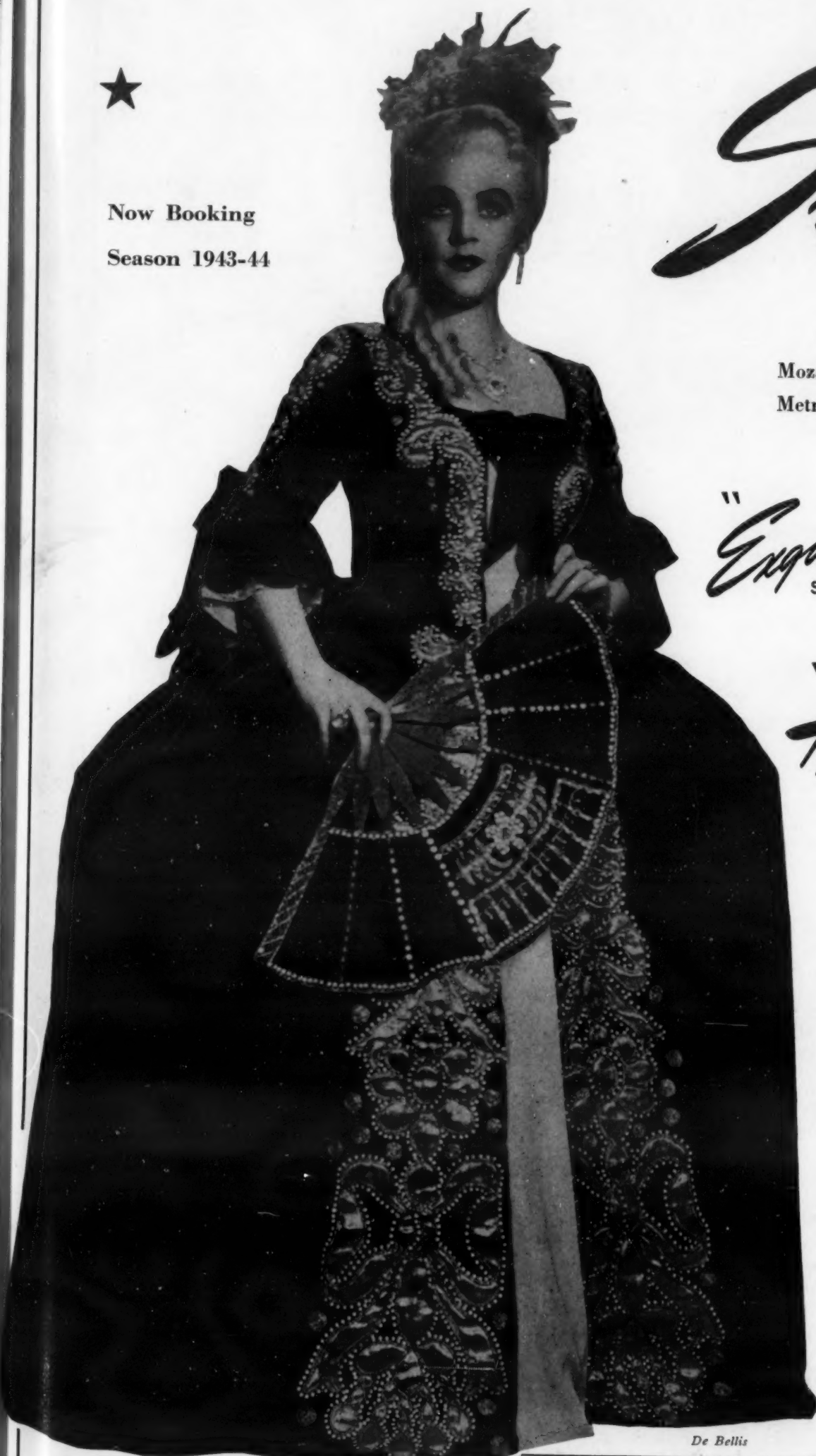
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Season 1943-44



ELEANOR Steber

as

Countess Almaviva in
Mozart's "Marriage of Figaro"
Metropolitan Opera Association

"Exquisite
SINGING

Artistic
IN ACTION AND SONG."

—New York Herald Tribune, Dec. 17, 1942.

"Handsome
COUNTESS."

—New York Times, Dec. 17, 1942.

"Miss Steber touched the high point in the aria 'Dove Sono' from Mozart's 'Marriage of Figaro.' The pure melody of this number she intoned with a delicacy and sensitivity that marked her as a musical artist of exceptional order, and her audience was left highly excited."

—Houston Post, Oct. 29, 1942

"Miss Steber has the natural gifts to be a singer of the stature of Emma Eames, Lillian Nordica and Rosa Ponselle. She is obviously exploiting these gifts to the most exalted musical ends."

—Dallas Morning News, Oct. 31, 1942

De Bellis

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ANDRÉ MERTENS — HORACE J. PARMELEE

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"Singled Out For Special Applause"

NEW YORK TIMES, FEBRUARY 6, 1943.

ANNA KASKAS SINGS IN 'IL TROVATORE'

Substitute for Miss Castagna Applauded for Her Azucena
at the Metropolitan

By OLIN DOWNES

The one singer of the evening whose performance was abreast of the qualities of the music was Anna Kaskas, who substituted at short notice for Bruna Castagna in the great role of Azucena. She held her audience from the first note of the wild song of the flames as she summoned the vision in the gypsy camp, and she carried the emotion onward in the ensuing scene with Manrico,

where Mr. Sodero reinforced the singers to excellent purpose with his fiery orchestral commentary.

Some Merited Applause

Worthily, Miss Kaskas was singled out for special applause after the curtains of both the second and third acts. . . . The triumphs of the evening were the opera, Miss Kaskas, and especially Mr. Sodero.



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"That rare true tenor voice"—Howard Taubman, N. Y. Times.

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- Monteux and San Francisco Symphony Orchestra
- Stiedry and New Friends of Music Orchestra
- Freccia and Havana Symphony Orchestra
- Radio City Music Hall of the Air, Erno Rapee conducting
- White House concert — invitation of Mrs. Roosevelt
- American concert tours (Mid-West and South)
- Canadian concert tour.

A Typical Review of This Young American Tenor

"Mr. Horne's voice is exceptionally appealing, warm and unusually rich. With uncommon tonal loveliness, he combined innate musicality, sensibility and irreproachable taste. Not many singers have so secure a sense of style."

JEROME D. BOHM, New York Herald-Tribune

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OLIN DOWNES — N. Y. TIMES



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Rhapsody in Blue and Concerto in F
under Paul Whiteman —
Bing Crosby — Dinah Shore
also soloists**



Left:
Paderewski congratulates his protégé,
Sanromá, on his performance of the
Paderewski Concerto (Boston—1939).

Below:
With Serge Koussevitzky.



"Superb" "Sanromá gave a superb performance of the Rachmaninoff Concerto, lending it all the tremendous sweep and transcendent virtuosity that ordinarily only its composer can endow it with."
—Boston Herald, May 18, 1942 (Rudolph Elie, Jr.)

"Sanromá was thoroughly deserving of the demonstration he received when Rachmaninoff's juicily melodic C minor Concerto was over. Handclapping and cheers brought him back to the stage repeatedly. Such a performance as this, romantic and passionate, dispels whatever lingering remnants there may be of the notion that Sanromá is an exclusive specialist in the moderns."
—Boston Globe, May 18, 1942

"Sanromá proved that he is 'a born interpreter of Schumann' in that composer's G minor Sonata which he played with flashing brilliance."
—Boston-American, March 2, 1942

"Sanromá provided a breathtaking performance of the MacDowell Concerto in D minor that for brilliance, speed, power and fluency rivalled the virtuosity of any pianist heard in the city recently."
—Worcester Gazette, Oct. 8, 1941

"Sanromá performed an enormously difficult program with splendid style and scope, achieving his peak in a tremendous realization of Debussy's La Cathédrale Engloutie. And everybody knows that Sanromá's peak is definitely something to hear."
—Boston Herald, March 2, 1942

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SOPRANO, METROPOLITAN OPERA ASSOCIATION

"Miss Stellman's voice is a fresh, beautiful soprano, and she accomplished all that one could ask."

—Howard Taubman, *New York Times*

"A fine, big voice the lady has. Not only is her vocal range up to the requirements of stupendous roles, but she has a decided flair for the dramatic."

—*Boston American*

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"Achieved a tremendous ovation."

—*Boston Herald*

"A vivacious and vibrant personality and a voice superb in quality and power."

—*Richmond News Leader*

"Her singing has real finesse and loveliness beautifully evoked."

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Rollicking folk songs of many lands
Delightful mountain yodels
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N. Y. Times



NEW YORK Carnegie Hall Recital (December, 1942)

They show the most eclectic taste and the most exceptional musicianship. There is the sensation of one master artist at work.

—Olin Downes in Times

This team has rated tops all along.

—Robert Bagar in World Telegram

Two-piano sonorities that approach the orchestral.

—Oscar Thompson in Sun

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Vronsky and Babin are my choice for the most interesting of the two-piano teams. There is about their performance a deep-flowing ease, a rhythmical brilliance.

—Tribune

BOSTON

We should be perfectly willing on the basis of yesterday's exacting concert to state that they are the best we have heard.

—Herald

CINCINNATI

Far and away the best of two-piano teams heard here to date.

—Post

TORONTO

They constitute an absolutely flawless ensemble. Their tone is glorious.

—Globe and Mail

LOS ANGELES

An eclectic program of real enjoyment. Their ensemble is faultless.

—Times

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35 Appearances

25 Solo Recitals—10 Joint
Recitals with Lauritz Melchior

“Much has been told of this young singer’s notable pinch-hitting at the Metropolitan Opera. Her success remained no mystery on seeing and hearing her in action.”—*Omaha World-Herald*, Oct. 15, 1942.

“Displayed fine musical taste and intelligence and ample vocal resource.”—*Linton Martin, Philadelphia Inquirer*, Nov. 6, 1942.

“Thrilled a capacity house.”—*Ethelyn Sexton, Lansing State Journal*, Oct. 22, 1942.

“An iridescent soprano, the voice has richness of tone, strength, fullness and admirable flexibility.”—*M. L., Indianapolis Star*, Oct. 17, 1942.

“Sang her way into the hearts of her audience in a superb recital.”—*Allentown Morning Call*.

Among engagements this Spring:

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MAY 6, 1943

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Soprano Metropolitan Opera Association

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LAURITZ MELCHIOR
1943-44

Second Season Metropolitan Opera

ELSA, in “Lohengrin,” Jan. 2, 1943

“Miss Varnay’s voice continued the freshest and most exciting on the stage.”—John Briggs, New York Post, Jan. 4, 1943

“An Elsa distinguished by sincerity and freshness and the intelligence and competence she gave the part.”—Olin Downes, New York Times, Jan. 3, 1943

“Astrid Varnay’s conception of Elsa is ever moving and completely real.”—Robert Bagar, New York World-Telegram, Jan. 4, 1943

“The season’s first ‘Lohengrin’ demonstrated the exceptional talent of Astrid Varnay.”—Robert A. Simon, The New Yorker, Jan. 9, 1943

ELISABETH in “Tannhaeuser”—Jan. 7, 1943

“Miss Varnay’s Elisabeth had the appeal of youth and was an intelligently considered portrayal. She showed a gain in emotional power over her appearance in the role last year.”—Noel Straus, New York Times, Jan. 8, 1943

“There was an excellent Elisabeth sung by Astrid Varnay.”—Irving Kolodin, New York Sun, Jan. 8, 1943

“Real natural beauty of voice.”—Henry Simon, PM, January 8, 1943

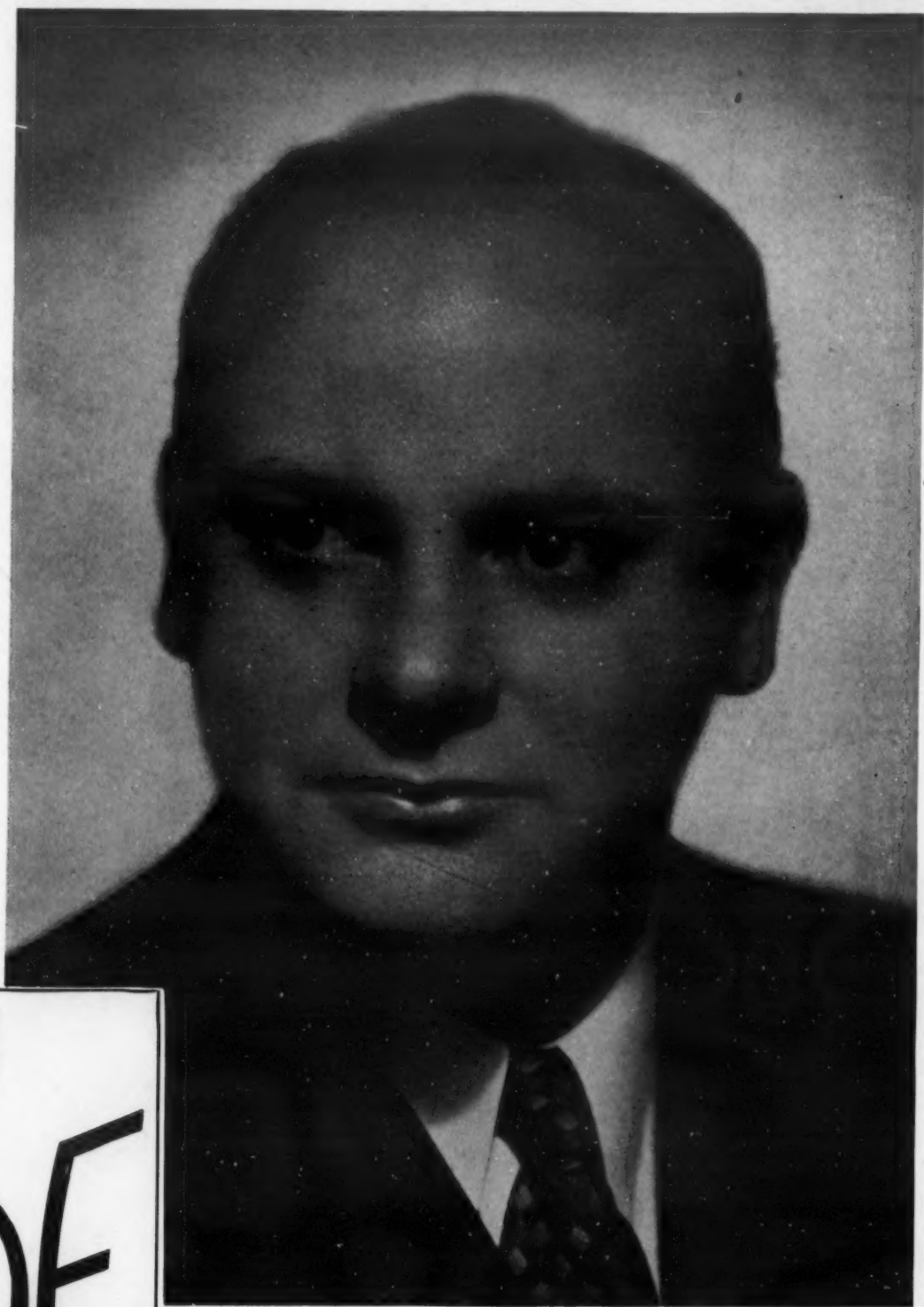
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—Cincinnati Times Star

"Weede's triumph was complete ... a splendid voice which rang firm and free"

—Tulsa Daily World

"Weede's magnificent voice and ingratiating personality held the audience from his first note to his last" —Daily Oklahoman

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COLUMBIA RECORDS

Columbia Concerts Corporation

Metropolitan Musical Bureau

(Continued from page 33)

dates, including New York, Boston, Chicago, Pittsburgh, Los Angeles, San Francisco, Toronto, Omaha, Kansas City, and plan another concert tour starting in early October.

The popularity of Albert Spalding has greatly increased during the past two years through his weekly appearances as master of ceremony and violin soloist with the Coca-Cola Hour. He is now on a transcontinental tour of forty concerts.

Lotte Lehmann, Lauritz Melchior and Helen Olheim, after their Fall concert tours, are now appearing with the Metropolitan Opera. Lotte Lehmann is making five concert appearances in New York City this season, among them Columbia University, and the New Friends of Music. On March 14 she will give another recital at Town Hall with Bruno Walter, the distinguished conductor, at the piano. Other artists of the Metropolitan Musical Bureau now on concert tours are Harold Bauer, Shura Cherkassky, Rudolf Firkusny and Enya Gonzalez.

The Metropolitan Musical Bureau will present two new artists next season. Mia Slavenska, the glamorous prima ballerina of the Ballet Russe de Monte Carlo, and her dance ensemble, will appear. Her tour will cover January through April. William Horne, young American tenor, also added to the roster, has already had an enviable career, including guest appearances with symphony orchestras under the baton of Arturo Toscanini, Leopold Stokowski, and John Barbirolli.

F. C. Coppicus continues as head of the Metropolitan Musical Bureau, assisted by Hugh K. Hooks. F. C. Schang is on leave of absence, serving as Captain in the United States Army Air Forces.

Jack Salter

(Continued from page 34)

her debut in 'Siegfried' in February.

Earlier in the season, Miss Traubel appeared as soloist with the Philadelphia Orchestra in an all-Wagner program, both in Philadelphia and in New York, sang with the Philharmonic under Toscanini in a gala Red Cross benefit, appeared in two "Telephone Hour" coast to coast broadcasts over NBC and completed the first part of her concert tour in eastern states and Canada. During January, Miss Traubel sang recitals in Havana and the South, then went as far West as Kansas City before returning to New York for her Carnegie Hall recital Jan. 31, another "Telephone Hour" on Feb. 1 and the remainder of the Metropolitan season. In March she leaves for another transcontinental tour. Due to her extended season at the opera, she is only able to fill concert dates this year.

Following a Middle West and Pacific coast tour, Yehudi Menuhin came to New York for his annual Carnegie Hall recital Jan. 25 and for a recital at the Academy of Music in Brooklyn this preceding week. On his way to Havana, where he has been re-engaged from last season, Mr. Menuhin appears in cities in the East and Southeast, after which he tours the Caribbean. After another tour of the Mid-West and the Coast he leaves for his second Pan-American tour. Gorin leaves for his annual coast to coast tour with engagements in the South and Southwest and appearances in Los Angeles and Palo Alto. A re-

engagement in Havana on the Pro-Arte series and an additional date in Santiago, Chili, are followed by Eastern Coast dates and a New England tour. The now famous song, 'United Nations on the March', of Shostakovich, was introduced by Mr. Gorin in Washington at the Water Gate with the National Symphony.

Nino Martini leaves this month for his tour to the Pacific coast. During the season, in addition to his Metropolitan Opera engagements, Mr. Martini starred in the Montreal Opera productions in the fall and in the operas given in Newark under the auspices of the Hudson County Grand Opera Association. The most important event in Martini's career comes this month when he will receive his final papers as an American citizen.

The latest addition to the Salter list, Josephine Tuminia, coloratura soprano of the Metropolitan Opera, received the "hosannahs" of Chicago critics when she sang leading roles there this season in 'The Barber of Seville', 'Rigoletto' and 'Lucia di Lammermoor'. In the latter opera she replaced Lily Pons on only five hours' notice and received a great ovation.

In response to demand from local concert managers everywhere, Columbia Concerts organized the new "Columbia All-Star Opera Quartet," which is under Mr. Salter's personal supervision. This ensemble, which includes Mr. Martini, Mr. Gorin, Miss Tuminia and Helen Oldheim, will make a limited eight-week tour.

Lawrence Evans

(Continued from page 34)

being given all over the country for the benefit of the troops and for various governmental agencies engaged in the war effort. When the history of the war is written, America will learn that—save for the armed forces—no group of people has made a greater voluntary contribution to the victory program than the artists of the music world," declared Mr. Evans.

"My list of artists for next season will include such famous names as Helen Jepson, James Melton, Rose Bampton, Lauritz Melchior, Dorothy Maynor, Mona Paulee, and Nadine Conner. A special feature will be the first joint recitals of Lauritz Melchior and Rose Bampton."

Haensel & Jones

(Continued from page 34)

tion of several seasons with the Metropolitan Opera, has sung with the Montreal Opera Festival and the Chautauqua Opera, and has appeared widely in concerts. In the fall of 1943 she will sing Marguerite in 'Faust' on tour with Charles L. Wagner's Opera Company.

An artist of American birth and background, James Pease this season has appeared with the Philadelphia Orchestra, New York Oratorio Society, the Syracuse University Chorus, the Montreal Festival, Oklahoma State Symphony, at Connecticut College. He is currently appearing in Monday afternoon broadcasts over CBS. One Jan. 31 he sang Uberto in 'La Serva Padrona' with the New Opera of New York.

Something of a record was achieved when Haensel & Jones took Erica Morini under management. Andre Mertens, the executive who made the contract, signed Miss Morini in the morning and before the day was over had booked her for a tour of Mexico, Central and South America, in the spring of 1943. Miss Morini has her first papers for American citizenship.

The first Argentine artist to be engaged for a concert tour of the United

Charles L. Wagner

THE season of 1943-44 promises to be a very busy one for the Charles L. Wagner office. Once more and for the fourth season, emphasizing the now established fact that the concert going public wants real opera, Mr. Wagner announces that this fall he will produce an entirely new 'Faust'. For this production, he will carry an alternating cast, and the company will play six nights a week. Suzanne Fisher, who was so successful last season as Mimi, will be one of the Marguerites, and Maxine Stellman and Frances Greer the other two. All are Metropolitan singers.

Jan Kiepura, noted Polish tenor, and William Hain, who made such a marked success as Rudolph last season, will alternate as Faust. Mephistopheles will be played by John Gurney and by Nicola Moscona, both young and prominent bass baritones in the Metropolitan Opera Company. Mack Harrell will sing Valentine and Wilfred Engelman, Wagner. Wagner's usual hand picked ensemble of twenty-four excellent singers will include a fine male marching chorus. Each performance will be staged by Désire Defrère and the entire production with the carefully selected orchestra of thirty (the same as last season) will be under the musical direction of Giuseppe Bamboschek.

The demand has been insistent for 'Don Pasquale', so the Wagner office have decided to bring it back next season. This is one of the finest productions he has ever made. It will tour again this Fall and also in the Spring, with Louis D'Angelo, noted singing comedian of the Metropolitan now in his twenty-fifth season, giving his admired performance of the Don. Stella Andrevia will again be the Norina and the ensemble will be the same as last season. 'Don Pasquale' is a sumptuously costumed opera and will be given in English. Walter Ducloix, who has so ably directed the 'Barber of Seville', will be in charge musically and Mr. Defrère will stage the production. Both these companies travel complete with stage crew, scenery, lighting equipment and business management, all up to the Wagner standard.

The Farbman String Symphony has made a great success and fills a much needed place in the concert field since it is difficult to get orchestras. Edith Schiller will again be piano soloist with this organization.

Jan Kiepura will be available for recitals all during the season.

Two years ago Mr. Wagner found Eileen Farrell, dramatic soprano, whom he considers the finest in recent years. She has been on the air for over a year and has made many concert appearances. Next season she will do a coast-to-coast tour including a number of orchestras.

Lucielle Browning, contralto from the Carolinas, has been an outstanding success last season and will continue to do concerts before and after the Metropolitan Opera season, as will

States under the cultural exchange policy initiated by Columbia Concerts, Inc., with Latin-American countries is Marisa Regules. Miss Regules comes here with the official blessing of the Argentine Government, the first artist ever sent us by Argentina as a gesture of good will.

The Bary Ensemble—Gertrude Bary, pianist; Mara Sebrinsky, violinist; Lorna Wren, flutist; Virginia Peterson, cellist—is under the leadership of Miss Bary, who has toured Europe and the United States.

Helen Howe has presented her Original Character Sketches widely in America and England.

Continuing under the Haensel & Jones management are the following singers: Eleanor Steber and Astrid Varnay (sopranos); Bruna Castagna (contralto); Paul Althouse, Kurt



Charles L. Wagner

Abresch



Edward W. Snowden, Mr. Wagner's Associate, Now on Leave of Absence, in Officers' Training Camp

John Gurney, who has been such a valuable member of the Wagner opera company from the beginning and who has been making a signal success in his recitals. He will give a recital at Town Hall on March 16.

The Metropolitan Quartet this past season has been giving an entirely new program of the more popular parts of the less known operas, and dramatic airs. With this in view, the quartet of singers, Eileen Farrell, Lucielle Browning, John Gurney and Jan Kiepura, will do a short season in the Spring of unusual operatic programs.

Joseph Battista, young American pianist, entering on his third season of success, and Howard Boatwright, young American violinist, will continue next season in recitals and will probably do a few unusual programs in joint recitals.

Jeanette MacDonald will continue her concert work and will make some orchestral appearances.

Some years ago, Mr. Wagner declared he would never again present a child prodigy unless it came into the world without parents. He has changed his mind and will present Richard Korbel, eight-year-old pianist, at Town Hall on March 13.

Edward W. Snowden, for several years associated with Mr. Wagner, is now in officers' training camp.

Baum, Richard Crooks and Emery Darcy (tenors); Norman Cordon, Julius Huehn and Leonard Warren (baritones), all of the Metropolitan Opera; and Suzanne Sten (mezzo-soprano) and Jean Watson (contralto). Instrumentalists continuing on this list comprise: Virginia Morley and Livingston Gearhart, duo-pianists; Moissaye Boguslawski, Robert Goldsand, Witold Malczynski, Mieczyslaw Munz and Guiomar Novaes, pianists; Henri Temianka and Patricia Travers, violinists; Marcel Hubert, cellist; and Mildred Dilling, harpist. All these artists will be widely heard in concert and radio engagements, in addition to operatic appearances for the singers. Astrid Varnay and Lauritz Melchior will again vary their opera and solo engagements with joint recitals.

NEW YORK CONCERT MANAGERS

Eric Semon

THE war has limited Eric Semon's activities to this country. The word "limit" however, is to be interpreted only as far as geographical range is concerned. While his son and partner, Gerard A. Semon, is serving in the Army, being stationed



Eric Semon

at Camp Carson, Colo., and learning the art of scouting for the enemy, Eric Semon is continuing his activities as a scout on the musical field. Out of the rich reservoir of young American artists, and well known European



Gerard A. Semon

artists, he selected notable ones and booked them with the Metropolitan Opera and the National Concert and Artists Corporation, where he has his headquarters now. They include the following:

Zinka Milanov, hailed in 'La Forza del Destino' at the Metropolitan, as well as in 'Aida' and 'Trovatore'.

Kurt Baum, young tenor, who recently scored a success as Alvaro in the new production of 'La Forza del Destino' at the Metropolitan.

Georg Szell, Czechoslovakian conductor, who made America his new home in 1939, and who was a surprise of the season at the Metropolitan.

Jacques Gerard, Canadian tenor, who took his place in the ranks of the leading tenors of this country by his excellent performance of Gerald in 'Lakme' and Don Jose in 'Carmen'.

Doris Doree, young and promising American dramatic soprano.

Lorenzo Alvari, young Hungarian bass, well known by his appearances at the Chicago, San Francisco and Cincinnati operas.

Martial Singher, French baritone, son-in-law of the conductor Fritz Busch. Singher could not fulfill his contract with the Metropolitan on account of difficulties of transportation from Buenos Aires.

Always on the lookout for opportunities for young artists, Mr. Semon secured talents, like Doris Doree, John Garriss, Christine Johnson, Helena Bliss, Rosemarie Brancato and Nadine Ray for the National Concert and Artist Corporation. Although the plans for the coming season in Buenos Aires and

Rio de Janeiro are not quite settled yet he looks forward to contributing to the "Good Neighbor Policy" by sending some of the most gifted young American talents to the Teatro Colon and to the Municipal Theatre at Rio. During the last season Mr. Semon has made the contracts for Miss Brancato for Buenos Aires and Rio, for Miss Rose Pauly for Buenos Aires and Madame Marcelle Denya for Buenos Aires.

Annie Friedberg

"I HAVE the privilege of presenting the great pianist Vladimir Horowitz, whom I have already booked in many important cities including several in which he has never appeared," says Annie Friedberg. "The fact is that I have more offers of dates than I can possibly accept. Mr. Horowitz will begin his next season about the middle of October, earlier than ever before."

"I see that the demand for well-known artists is great. I have already booked the Budapest Quartet for next season in many places, including return engagements, the same as every year. They are very busy with the



Annie Friedberg

exception of perhaps one week at Christmas time. They also play during the Summer, when they are already re-engaged in California as well as for a series of six concerts in Denver, Colo.

"Among the other distinguished artists on my list are Elisabeth Schumann, Kerstin Thorborg and Herbert Janssen, all booked for important concerts. Mme. Thorborg appeared this season, before the opening of the Metropolitan, as guest artist with the Chicago and Newark operas and as soloist with the Boston Symphony. She will be heard as one of the principal soloists at the Ann Arbor Festival on May 8, as will Horowitz, who will play with the Philadelphia Orchestra on the same day. Herbert Janssen arrived late this season from South America, where he had tremendous success, to begin his Metropolitan Opera duties. He will appear again with the New York Philharmonic, a re-engagement after his successful appearance last season, and will have some Spring concerts with other orchestras. Inquiries for next season are coming in from all sides for these well-known artists."

"Ralph Kirkpatrick gave a series of four all-Bach concerts in New York during December with such outstanding success that many people are already inquiring for such a series for next season."

"New additions to my list are the

Albert Morini

ALBERT MORINI, whose musical activities have been booming in recent months, looks forward to an ever greater season of musical interest.

According to his findings while on the road, and expressions of interest that have been pouring into his office, people are gladly turning now, more than ever, to good musical entertainment.

Attractions under his management include the American soprano, Anne Brown; the National Grand Opera Company, under the direction of George D'Andria; the popular American Ballad Singers, led by composer Elie Siegmeister; Stell Andersen, American pianist, Donald Dickson, American baritone, who was recently added to the list; Maurice Eisenberg, American 'cellist and outstanding exponent of the Pablo Casals school in this country; Stuart Gracey, American baritone, and Mr. Morini's younger sister, Haydee Morini, charming young Viennese dancer.

In opera, too, there has been a sudden renaissance. Arrangements have recently been concluded with the Griffith Foundation for a festival of opera, under the direction of Mr. D'Andria in Newark in May. The performance of 'La Traviata' before "standing room only" this season on the Major Concert Series at the Brooklyn Academy of Music, was also unmistakable proof of the hold that grand opera has taken.

The American Ballad Singers completed a fifteen thousand mile concert tour this past year before crowded audiences in all sections of the country. The singers are all outstanding soloists, comprising Helen Yorke and Ruth Fremont, sopranos; Rebekah Crawford, contralto; Emile Renan, baritone; Thomas Edwards, tenor; Earl Waldo, bass, and Elie Siegmeister, composer-director.

Anne Brown's tour this season was of such proportions that it was necessary to postpone many engagements

charming American mezzo-soprano, Janet Bush, who is now filling some dates in the Middle West and who, following her successful New York recital, was heard in Boston during January and will be heard again in Town Hall in April; Inez Lauritano, young violinist, already favorably known; and the gifted Canadian pianist, Ellen Ballon, who made a great success with the Chicago Symphony last season and who will be heard in recital in New York in February.

"Harriet Henders, American soprano, appeared in several mid-western cities this winter. Hardesty Johnson is re-engaged with the New York Oratorio Society in the Spring, and appeared this Winter with the Minneapolis Symphony and in several important oratorios. He is now looking forward to a heavier season next year."

"George Chavchavadze, Russian pianist, is now on a long western tour through California and the Northwest, appearing in San Francisco, Seattle, Vancouver, Salem, Yakima, Oakland, Stockton and Los Angeles. He will play his New York recital on March 22 and will be heard before that in Chicago and in Boston."

"Other artists on my list are:

"Pianists: Myra Hess, Carl Friedberg, Amparo Navarro, and Frank Mannheimer; violist: Milton Katims; 'cellist: Jascha Bernstein; harpist: Marcel Grandjany; ensemble: Russian Trio; sopranos: Lillian Gustafson, Marjorie McClung, Frieda Volkert, Gloria Vanda; mezzo-sopranos and contraltos: Dorothy Bacon, Nora Conklin; tenors: George Perkins Raymond, Robert Betts; baritones: Carlo



Albert Morini

until the following season, and bookings are now under way for next season's appearances. She scored brilliant successes both in recital and as soloist with major symphony orchestras.

Mr. Dickson, recently taken under the Morini management, is known to millions all over the country through his recitals and his popular broadcasts. He has appeared in recital; as soloist with many of this country's major orchestras, and has had prominent appearances with the Metropolitan and Chicago opera companies.

Stell Andersen has been busy concertizing in the East and South, and is scheduled to make her next New York appearance in the well-known piano series at the Washington Irving High School on Feb. 20.

Mr. Eisenberg is a distinguished American 'cellist who combines a brilliant technique with exceptional interpretative powers.

Morelli, Barre Hill, Donald Moore, Nord Vernellj."

Antonia Morse

PERCY GRAINGER has this season had his usual number of recital and orchestral engagements. Among the orchestras he has played with the Chautauqua, Toronto, and Worcester Festival, Cincinnati, Washington, El Paso, Indianapolis, Amarillo, Columbia and Kalamazoo. In connection with Mr. Grainger's concert work, he has played at many camps for the soldiers.

Whenever his concerts permit he always plays at a near-by camp and, in addition to this, has appeared on many war benefit programs. Next summer he will return to Interlochen, Mich., where he will again give private and class piano lessons beside conducting the orchestra and band.

He opens his 1943-44 tour in October and at this early date is booked to appear in the following sections of the country: East, Middle-West, Southwest and South. The motto, "Music More Than Ever Now," is still true with regard to Mr. Grainger's tours.



Antonia Morse

National Concert and Artists Corp.

Artists List

(Continued from page 32)

Lushanya, Lucille Manners, Jarmila Novotna, Nadine Ray, Stella Roman, Dorothy Sarnoff, Polya Stoska.

Mezzo-Sopranos: Doris Doe, Gladys Swarthout, *Blanche Thebom.

Contraltos: Marian Anderson, Hertha Glaz, Winifred Heidt, Christine Johnson.

Tenors: †Michael Bartlett, Mario Berini, Arthur Carron, Eugene Conley, John Garris, *Jan Pearce, Gilbert Russell.

Baritones & Basses: Douglas Beat-tie, Sidor Belarsky, Glenn Darwin, Mack Harrell, Nicola Mascona, Ger-hard Pechner, Ezio Pinza, Edwin Charles Steffe, Alexander Sved, John Charles Thomas, Thomas L. Thomas, Earl Wrightson.

Violinists: Samuel Dushkin, *Mischa Elman, Roland Gundry, Louis Kaufman, Fritz Kreisler, Nathan Milstein, Miriam Solovieff, *Isaac Stern, Joseph Szigeti, Roman Toten-berg, Efrem Zimbalist.

Cellists: Raya Garbousova, Janos Scholz.

Pianists: †Jacques Abram, Sari Biro, Claudio Arrau, *Alexander Bo-rovsky, Alexander Brailowsky, Ania Dorfmann, Sidney Foster, Oscar Le-vent, Josef Lhevinne, Marvin Maazel, Adele Marcus, Hortense Monath, Leonard Pennario, Sergei Rachmani-noff, *Artur Rubinstein, †Gyorgy Sandor, Jeanette Savran, E. Robert Schmitz, Miklos Schwalb, Bernardo Segall, Leonard Shure, Jan Smeterlin, Alexander Uninsky.

Duo-Pianists: Josef and Rosina Lhevinne, Luboshutz and Nemenoff.

Ensembles: Curtis String Quartet, Gordon String Quartet, LeRoy-Fos-ter-Scholz Ensemble, Salzedo Ensem-ble.

Harpist: Carlos Salzedo.

Flutist: Rene LeRoy.

Harpsichordist: *Wanda Landow-ska.

Special Attractions: *The Ballet Theatre, *Philadelphia Opera Com-pany, *Original Don Cossack Chorus, *The Katherine Dunham Dancers, *Carmen Amaya, *Argentinita, *Jac-ques Cartier, Orchestra of New Friends of Music of New York, Mar-vin Maazel and Sandra Berkova, National Operatic Quartet (Kirsten, Heidt, Conley, Darwin).

*By arrangement with S. Hurok.
†Armed Forces.

Civic Concert Service

(Continued from page 32)

of the year, particularly in the eastern states. Cities which have not previously operated under an organized audience building plan, have come to realize that the one way they can be assured of presenting concerts on a substantial basis is through the Civic Music Plan. A goodly part of this spring's field activities will be devoted to organizing these new associations. The membership campaigns will begin the middle of February and will extend through the month of June, which is one of the heaviest spring schedules we have had. The officers of the es-tablished associations are talking in terms of increased memberships, for due to the changing economic condi-tions throughout the country there is a new and large potential audience for concerts. The events of the past twelve months have amply demon-strated the value of the Civic Music Association to its community.

"I feel that the officers and members of the numerous Civic Music Associa-tions and the staff of Civic Concert Service can feel proud of the achieve-ments of the past year. Never was there

a time in this nation's history when the solace music brings was more needed; with the necessity of facing anxiety and hardships that we have never known before, music has brought comfort and release. Civic music has weathered the exigencies of a year of total war and it has not been found wanting in the test. Through twenty-two years we have gone through periods of prosperity, depression, a bank moratorium, and now a year of war, and through all these conditions the Civic Music Plan has progressed and has become more successful year after year. In the various cities the associations are regarded as a vital part of their community life and are being maintained as such, similar to schools, churches and other civic and cultural institutions. The Civic Music officers and members are justly proud of their record in bringing fine music to their cities throughout the country."

S. Hurok

(Continued from page 32)

includes most of the famous names in the ballet world. The regisseur gen-eral and ballet master is Adolph Bolm.

New to the Hurok dance list this year will be Katherine Dunham, priestess of primitive and Haitian dance, with her company of twenty and a repertoire of intoxicating rhythms and intriguing sketches.

Returning to the Hurok fold are Argentinita and her Spanish ensemble consisting of Pilar Lopez, Manolo Vargas, Carlos Montoya and other dancers and musicians. In this same genre is Carmen Amaya, whose troupe has just completed a coast-to-coast tour.

In the concert world, Marian An-derson continues to add to her laurels. The contralto will finish her current tour some time in April.

Also passing milestones in the concert and recording fields is Artur Rubinstein. This season will see Mr. Rubinstein appearing with eleven symphony orchestras as part of his tour through over sixty cities.

A singer who has rocketed to the peak is Jan Pearce, who has been heard frequently at the Metropolitan Opera this year. His schedule has kept him on tour since last Summer and will continue through May.

Mischa Elman has appeared twice in New York this season and has been touring from east to west.

The Original Don Cossack Chorus and Dancers, directed by Serge Jaroff, has been on the road since last September, fulfilling one of the great-est tours booked for any attraction in the history of American concerts in over 100 cities.

A young violinist who has made his mark on the world is Isaac Stern, who made his successful Carnegie Hall debut last month, and is currently on tour.

On its first tour is the Philadelphia Opera Company. With periodic ap-pearances at the Academy of Music at home, the troupe has made a deep impression on the east in Mozart's 'Marriage of Figaro' and Strauss's 'The Bat,' in English. On next sea-son's tour, larger than this one, they will give Bizet's 'Carmen' and Gilbert and Sullivan's 'Iolanthe.' The com-pany consists of seventy singers, chorus and orchestra.

Wanda Landowska, harpsichordist, after her Carnegie Hall program in early March, sets out on a tour of Canada, to be followed by appearances in major American cities, notably with the foremost symphonies.

Completing this record list of at-tractions are Alexander Borovsky, pianist; Blanche Thebom, soprano; and Jacques Cartier, the one-man theatre.

Austin Wilder

"I HAVE always maintained that a small list of star attractions has had a gratifying reward," says Mr. Wilder. "It has been my idea to hold my list to an exclusive few in order to give a complete and thorough serv-ice to my artists. I believe that the success achieved by my artists is due in no small measure to the efforts of our own press and publicity de-partment. For, it is my belief that promotion and sales, being so closely allied, should be handled within one organization."

"Among the artists I manage, Mar-jorie Lawrence, my most recent addi-tion, has in the short period of two months, achieved nation-wide publicity and acclaim for her sensational return to the concert and opera stage. She is appearing in the regular season of the Metropolitan Opera this year, and is signed for numerous symphony engagements, the first of which is to be with the Philadelphia Orchestra under Ormandy on Feb. 16 in Car-negie Hall. Her concerts this season take her as far as Havana, where she is singing for the Pro Arte. Lawrence returns to Coco-Cola on Jan. 31, in-augurating the first of a series of guest appearances on major network radio shows. Her St. auss recordings for Victor Red Seal are current best-sellers."

"Josephine Antoine is enjoying the busiest season of her career. The only American-trained singer to achieve the distinction of performing so many leading coloratura roles at the Metro-politan, San Francisco, and Chicago Opera companies, she has lately ap-peared in ten different operas. She is soloist on the Carnation program each Monday night over NBC, and her concert appearances included recent per-formances as soloist with six major orchestras. She also records for Co-lumbia."

"Frederick Jagel has really been a good-will ambassador to South Amer-ica, having done thirty-two opera per-



Larry Gordon

Austin Wilder

formances there last summer alone. His success at the Metropolitan and San Francisco Opera is legendary, his recent performances in 'Salome' and the revival of 'Forza del Destino' be-ing particularly memorable. Jagel achieved high distinction for his work with the New York Philaharmonic under Rodzinski, and he closes his orchestral performances this season with the Philadelphia Orchestra under Ormandy at the Ann Arbor Festival. Jagel records for Victor."

"Karin Branzell is one of the most valuable contraltos at the Metropol-itan Opera because of her ability to be equally at home in French, Italian and German repertoire. There is a high distinction in her work as a concert performer, and her radio broadcasts are always popular."

"John Brownlee, Australian bar-itone, has the distinction of having per-

(Continued on page 90)

Dolores Haywood

THE Dolores Haywood Concert Management list remains the same as in prior seasons, and 1943 and 1944



Dolores Haywood

promises to be most active for these artists:

Irra Petina, who has won nation-wide interest for her recent outstand-ing performances of Carmen with the San Francisco and Metropolitan operas, is booked almost entirely through 1944 in opera, light opera, radio, films and concert. She closes the Metropolitan Opera season this year with another performance of

Carmen; has a tentative March date for a Coca-Cola broadcast; sings six weeks as featured star in a Los Angeles Civic Light Opera production in May and June; is holding two weeks in July for the St. Louis Mu-nicipal Opera and will have several personal appearances on summer series in the East. In the fall, Miss Petina will sing again with the San Francisco Opera and return to the Metropol-itan for the winter season during which time she is booked for numerous concert and radio appearances.

Walter Cassel, whose first season at the Metropolitan Opera has been an eventful one will likewise appear with the Los Angeles Civic Light Opera in their Spring Festival season. This Spring, aside from his Metro-politan Opera appearances, he is broadcasting three times weekly for the Squibb Program over CBS. Mr. Cassel will return to the Metropolitan Opera for 1943-44 and is booked ex-tensively for concerts and radio.

Francia White, a radio favorite, is now fulfilling a series of forty-two concert dates, ending with a guest ap-pearance in Cincinnati for the Fiftieth Anniversary program of the Orpheus Club in that city. On April 5 she is to be guest soloist on the "Telephone Hour's Great Artist Series." In the late Spring Miss White is to be starred again in a Los Angeles Civic Light Opera production.

Robert Brink, engaged by the Phil-adelphia Opera Company for leading baritone roles, completes his twenty-two weeks tour with that company on March 30. During the Spring months, he will sing with several light opera companies and fulfill a number of concert dates. He rejoins the Philadel-

(Continued on page 90)

New York Concert Managers



Bernard R. LaBerge



Ernest Nash

Bernard R. LaBerge

BERNARD R. LABERGE, Inc., offers for 1943-44 some most unusual chamber music attractions, namely, the Belgian Piano String Quartet, the Britt Ensemble, the Roth String Quartet, the American Society of Ancient Instruments, and the Britt Trio, composed of Horace Britt, 'cellist, Viola Wasterlain, violinist, and Conrad Held, violinist.

In addition to this the list includes: pianist, Emile Baume; violinist, Viola Wasterlain; cellist, Mary Hill Doolittle; soprano, Margot Rebeil; tenor, Ernst Wolff; composer-pianist, Alexander Tansman; conductors, Leo Damiani and Christos Vrionides, and, as a special attraction, the John Haussermann Concerto for voice and orchestra, sung by Margot Rebeil.

As in previous years, Mr. LaBerge is offering an outstanding list of world-famous organists: Nita Akin, Walter Baker, E. Power Biggs, Claire Coci, Charles M. Courboin, Catharine Crozier, Robert Elmore, Virgil Fox, Alexander McCurdy, Arthur Poister, Hugh Porter, Alexander Schreiner, and Carl Weinrich.



Michael De Pace

Michael De Pace

AMONG the prominent artists under the management of Michael De Pace for the forthcoming season are: Elisabeth Rethberg, soprano; Giovanni Martinelli, tenor; Raoul Jobin, tenor;

Boosey and Hawkes Artists Bureau, Inc.

BOOSEY & HAWKES ARTISTS BUREAU, INC., under the management of H. W. Heinsheimer, has recently added two composer artists to its list: Béla Bartók and Aaron Copland.

Béla Bartók and his wife Ditta Pasztory-Bartók have just played the first American performance of Bartók's new Concerto for Two Pianos, Percussion and Orchestra. Béla Bartók's compositions are performed widely throughout the United States and his reputation as a composer, pianist and scholar has grown tremendously.

Aaron Copland is today considered one of America's leading composers and it will be of great interest to report that he has now decided to be more active than before as a performer of his own music.

On the list of Boosey & Hawkes Artists Bureau appear the following outstanding artists and attractions: Sir Thomas Beecham; Antonio Brosa, noted Spanish violinist; Carmine Gagliardi, young American tenor, now in the Army; the Coolidge Quartet; Edna Phillips, harpist; Ruth Posselt, violinist; Daniel Sidenberg, conductor; the Schola Cantorum, Hugh Ross, conductor; Joseph Schuster, 'cellist; Fritz Stiedry, conductor; Rosalyn Tureck, pianist, and Paul Wittgenstein, distinguished left hand pianist.

Boosey & Hawkes Artists Bureau have recently managed the sensational Town Hall Music Forum.

The lecturing activity of Aaron Copland, William Schuman, Ernest Krenek, and Colin McPhee are directed by Boosey & Hawkes.

Cesare Sodero, conductor; Armando Agnini, stage director; Bruno Landi, tenor; Alessio De Paolis, tenor; Doris Marinelli, coloratura soprano, and Lorenzo Alvary, bass.

Mr. De Pace is also the personal representative of Vivian Della Chiesa, lyric soprano; Jan Peerce, tenor; Nicola Moscona, bass, and Earl Wrightson, baritone, all under the management of NCAC, and Robert Weede, baritone, under the Arthur Judson, management.

In addition to his work for these artists, Mr. De Pace continues as assistant managing director of the Trenton Opera and Hudson Grand Opera association, and has recently been named New York representative of the Connecticut Grand Opera Association and the Rochester Grand Opera Company.

Ray Halmans

ALTHOUGH the war has brought about problems due to transportation limitations and curtailed enrollments in the colleges, Concert Management Ray Halmans looks to a new development which is definitely encouraging. The Halmans Management, Ray and Bella, is expecting that many small towns which previously patronized concert courses in nearby big cities will now give their own concerts.

Busiest of the Halmans artists during the current season is the increasingly popular Carroll Glenn, violinist, who is playing sixty engagements this season, twenty-seven of them with orchestra. Every major orchestra in the East and Middle West is presenting Miss Glenn, and her recitals have taken her from coast to coast and into Canada. The continued demand for additional engagements this year must now be turned into the 1943-1944 season.

New attractions added to the list since last season are Webster Aitken, acknowledged to be one of the important American pianists, and Emanuel List, a leading bass of the Metropolitan Opera Association.

In addition to these, the Halmans list for the season 1943-1944 includes Lura Stover, soprano; Lilian Knowles, contralto; Roland Hayes, Harold Haugh, and Edward Kane, tenors; the eminent baritone, Yves Tinayre, who on his second western tour, returned to Denver, Colo., for a series of six concerts under the Cooke-Daniels Foundation; Signe Sandstrom, 'cellist; John Kirkpatrick, pianist; and the Musical Art Quartet, who will be heard in a series of thirteen chamber music concerts at the Peabody Conservatory in Baltimore this season.

A new concert course, known as "Concerts at Nine," was inaugurated by the Halmans Management in New



James Abresch

Ray Halmans (Right) and Her Sister, Bella

York this season. The series comprised nine concerts—five chamber music programs and four song-cycle recitals, given on nine consecutive Mondays. The chamber music series presented all forms of this type of music, offering Mr. Tinayre who performed a chamber opera by Monteverdi with the assistance of two dancers; the American Society of Ancient Instruments; Emanuel Vardi, violinist; Mr. Aitken in a Bach-Debussy program; and the Musical Art Quartet and Frank Sheridan, pianist.

The song cycle programs were given by Roland Hayes, tenor; Maria Maximovitch, soprano; Lilian Knowles, contralto; and Mr. List. In addition to this series, the Halmans office is functioning in the usual management of New York recitals.

William L. Stein, Inc.

OF the artists managed by William L. Stein, Inc., several have received particular attention: Virginia MacWatters, coloratura, winner of a \$500 prize on the 1942 Metropolitan Auditions of the Air, had been engaged by the New Opera Company for the opening of Walter Damrosch's 'The Opera Cloak' and also for Strauss's 'Rosalinda' which is now a hit on Broadway. Miss MacWatters is one of the stars of this show. Several concert engagements are scheduled for the future.

Regina Resnik, dramatic soprano came into the limelight through her opening broadcast on this year's Metropolitan Auditions of the Air, and through her sensational debut as Lady Macbeth in the New Opera Company production of Verdi's 'Macbeth'. Miss Resnik also opened the Young American Artists Series at the Brooklyn Academy of Music and appeared in concerts in New York state and Philadelphia. She has left the United States for several weeks to appear under the baton of Erich Kleiber in Mexico City. After the 1943-44 season, Miss Resnik has so far been booked for ten joint recitals with the baritone Jess Walters in the Western states.

John Garris, tenor, has become an important member of the Metropolitan Opera Company. Appearances in light opera and radio have been fulfilled during the past weeks. Special attention also goes to Ralph Herbert for his interpretation of Eisenstein in 'Rosalinda', which part he took over on short notice. He has been signed up for the entire run.

Edward Kane, tenor, has returned from Buenos Aires where he appeared with greatest success under the musical direction of Fritz Busch. He is



James Abresch

William L. Stein

going to return next summer for his second season.

Jess Walters, baritone, repeated his sensational success in Verdi's 'Macbeth' with the New Opera Company. He will appear in solo and joint recitals in New York, Pennsylvania, Massachusetts and Connecticut. Several radio broadcasts have taken place during the last months.

Winifred Heidt, mezzo-soprano, also scored a major success with the New Opera Company in 'The Fair of Soroehins' and 'Pique Dame'.

Through William L. Stein, Inc., the following artists were useful members of the New Opera Company: Manfred Hecht, Henry Jackson, Marshall Moss, Alois Poranski, Eric Rautens, Cynthia Rose.

NEW YORK CONCERT MANAGERS

Willard Matthews

WILLARD MATTHEWS announces that the following artists will be under his management for the remainder of the season, the summer months and the coming season of 1943-44:

Edwin Strawbridge and Lisa Parnova, dancers, will begin the second half of their tour about Feb. 15, through Illinois, Indiana, Ohio and the Southeastern seaboard states, returning to New York the end of April.

The Biart Symphonietta will tour the South during March, for three



Willard Matthews

Gordon Russell, Associated in Partnership with Mr. Matthews



weeks. The Master Singers (formerly known as the Madrigalists) will fill engagements in West Virginia, Kentucky, Louisiana, Alabama and Mississippi. Andrew Drew, colored dancer, recently added to the Matthews list, will appear in Virginia, North and South Carolina during February. The Metropolitan Trio of New York is again leading the list in engagements. Having already appeared in over twenty-four towns and cities, they are scheduled for twenty more engagements between now and the end of May.

The American Woodwind Players, Henry Bové, flute; Harold Freeman, clarinet; Ralph Lorr, bassoon; Carlos Mullenix, oboe, and Rudolph Puletz, French horn, will visit Southern states during the latter part of April and early May. Another specialty attraction is Mischa Tulin, thereminist, who will be heard in Ohio, Indiana and Illinois during February in joint recitals with Strawbridge and Parnova, dancers.

Opera in Miniature, composed of Elwyn Carter, baritone; James Montgomery, tenor; Marie Montain, soprano, and Virginia Kendrick, contralto, has just been signed for a four-week tour through the Alkahest Celebrity Bureau and the Dixie Bureau, in February and March, 1944.

Julie André, exponent of Latin-American songs, who is currently appearing in Chicago with one of the leading clubs, will be heard in Louisiana, Mississippi, Texas and New Mexico in March. Jane Miller and Neal Van Rees, soprano and pianist, who are presenting 'Operalogues' and 'Adventures in Song', have just been signed for a three-week tour with Horner and Moyer of Kansas City, Mo., in the early Fall of 1943.

The Styvesant Trio of New York—Dorothy and Nellis De Lay and Helen Brainard—will appear in Virginia and West Virginia during February.

Florence Manning, soprano, will appear as soloist in Carnegie Hall on March 30, with the Oratorio Society of New York in the Bach B Minor Mass.

Gertrude Gibson, soprano, will sing with the Knoxville Symphony on Feb. 23. Marie Montain, soprano, has resigned for another year with the Opera in Miniature troupe.

Muriel Wilson and Fred Hufsmith, duet recitalists, will fulfill engagements through Pennsylvania and New York State in April. June Hess Kelly, soprano, is now on tour through West Virginia and Virginia, fulfilling a short tour of six concerts. Judith Doniger, soprano, is scheduled to sing in Reading with the Reading Choral Society on April 28, in the 'Children's Crusade'. New additions to the soprano list are Gloria Sullivan, Miriam Miller, Mildred Ellor and Mildred Cassel.

Among contraltos is Georgia Graves, booked to sing with Thomas Richner, pianist, on the American Artists Series at the Brooklyn Institute of Arts and Sciences on Jan. 26. Paula Heminghaus, successful radio contralto, will appear in several concert engagements during April and May. Anne Judson was to sing with the Monday Afternoon Club of Binghamton, N. Y., on Feb. 1. Virginia Kendrick toured with the Opera in Miniature during November through the Southeastern states. Two other additions are Jeannette Johnson, mezzo-soprano, and Hazel Heffner, mezzo-contralto.

James Montgomery, tenor, who scored an outstanding success with the Opera in Miniature during November, has again re-signed with Matthews. He will again tour with the opera during the coming season. Donald Dame, who is scoring successes with the New Opera Company, the Trenton Opera and the Philadelphia La Scala Opera, is also affiliated with the Shoestring Opera Company. Donald Gage, leading tenor of the Paper Mill Playhouse Operettas, will tour through the Middle West during July and August, under the direction of the Lucius Pryor Concert Service. Fred Hufsmith will appear in joint recitals with his wife, Muriel Wilson, during April. Thomas Edwards, a new addition to the list, appeared with the Reading Choral Society on Jan. 20, as tenor soloist in 'The Ordering of Moses'.

Elwyn Carter is scheduled for fifteen recitals between now and the end of May. He will also appear with the Reading Choral Society on April 28, following his Southern tour. Robert Nicholson sang with the Chattanooga Civic Chorus in 'The Creation' on Dec. 10. Roger White fulfilled several engagements in Virginia and West Virginia during December and is scheduled for several engagements in Iowa, Indiana and Ohio in February. Benjamin Grobani, soloist of the National Cathedral in Washington, has signed with Matthews.

Bechtel and Steinmetz, duo-pianists, are scheduled for concert engagements during April, May and June.

Willmore and Powers



Arthur Willmore



Anne Kirby

Rhea Powers

AMONG the artists whom Willmore and Powers will represent for next season will be Marcelle Denya, French soprano; Virginia Johnson, American soprano; Joan Peebles, Canadian contralto; William Hain, American tenor; Orrea Pernel, English violinist; Charles Naegele, pianist; Burle Marx, Brazilian conductor; 'An Evening at the Opera' and Miriam Winslow, American dancer. We have taken under management Olga Coelho, Brazilian soprano and guitarist, and George Sebastian, conductor.

"Like every other management we have suffered War casualties"; say these managers. Whitmore and

Lowe, our piano team, are in the Navy, and Mac Morgan, our baritone, is now in the Army, while Enesco is still in Romania.

"To make any predictions about the new booking season would be presumptuous at this early time. All we can do is to meet the ever changing situations as they develop. No one to-day can say what the season of 1943-44 will bring and we feel it is simply best to go along with the times.

"Knowing the spirit of local managers throughout the country we feel certain that they are resourceful enough to meet the difficulties caused by the exigencies of war-time."

Gertrude Hopkins, harpist, will tour through the South during April and May. She has just been signed for a three-week tour of the Mid-West for 1943-44 and will be heard in Wisconsin, Minnesota, North and South Dakota.

Among violinists, Mary Becker is scheduled to appear with the Schubert Club of Connecticut on March 5, and at a later date will tour the Middle West. Mary Gale Hafford is now on tour with the USO Camp Shows, under a twenty-two week contract. It is estimated that Miss Hafford will play over 300 concerts on this tour. Fredell Lack will appear at Town Hall, New York, on Feb. 12. James de la Fuente will make a three-week tour through the South during March and April. He is also a member of the Metropolitan Trio of New York, which group is meeting with much success.

Among pianists, Mr. Matthews again presents Thomas Richner for the fifth season and will have a Southern tour in early April. Edith Montlack, who is a painter as well as a pianist, will be offered in a new type of recital—piano recitals plus an exhibition of her painting. Hazel Griggs will tour the Eastern Atlantic States during the early part of May.

Two new special attractions offered under the Matthews management are Edna Lillich, presenting songs and monologues in costume, and Charles Haubiel, lecturer, composer and pianist. Miss Lillich will appear in Virginia, North and South Carolina in February, and Mr. Haubiel will fill several lecture-recital engagements during June and July.

Gordon Russell is now associated in partnership with Mr. Matthews.

Copley Management

CHARLES N. DRAKE, director of the Richard Copley Management, snafes the feeling of optimism expressed in other bureaus that the value of good music will be more appreciated as the grip of the war situation tightens.

Notable artists available through the Copley office include the pianists, Moriz Rosenthal, Johann Solomon, Andor Foldes, also Violette and Helene Coffey-Chantal, duo-pianists; Dorothy Sandlin, Mary Kendall and Carolyn Raney, sopranos; Ada Belle Files, contralto; Zina Alvers and Teresa Punaro, mezzo-sopranos; John Hamill, Earle Blakeslee and Don Loring Rogers, tenors; Max Rosen and the nine year old genius, Diana Steiner, violinists; George Zaslawsky, James Sample, Jacques Grunberg and Josef Honti, conductors; Lucie Bigelow Rosen, thereminist. Special duosong programs are offered by Carolyn Raney and Earle Blakeslee, recently heard on the American Artists Series in the Brooklyn Academy of Music.

John Hamill is singing leading tenor roles with the Philadelphia Opera this season, and Ada Belle Files has been engaged for guest star performances with the Philadelphia La Scala company. She recently was soloist with the Kansas City Symphony. James Sample will conduct concerts of the Salt Lake City Symphony next month. Don Loring Rogers has been singing the Gilbert & Sullivan tenor roles with the Savoy Opera Guild all season. This excellent company, now in its third successful year as New York's established G. & S. repertory group will be booked for out of town engagements by the Copley office.

Tibbett Joins W. Colston Leigh Bureau

Noted American Baritone of the Metropolitan Opera Comes Under New Management

LAWRENCE TIBBETT, famous baritone of the Metropolitan Opera, concerts, radio and films, has recently come under the management of W. Colston Leigh, Inc.

Mr. Tibbett continues as a leading baritone of the Metropolitan Opera, singing this season in many of his best known roles. He will concertize widely after the close of the opera season and continue to devote time between concert engagements to appearances for the armed services.

As a pioneer in the sphere of musical life which insists that American artists can attain triumphant careers without European training, Mr. Tibbett has won recognition the world over. His unqualified success as Ford in Verdi's 'Falstaff', at the Metropolitan in 1925, was followed by years of steadily increasing achievement. Among his best known roles are Rigoletto, Scarpia, Iago, Simon Boccanegra, the Elder Germont, Tonio, Wolfram, Falstaff and many others. He has created important roles, such as Colonel Ibbetson in Taylor's 'Peter Ibbetson' and the title role in Gruenberg's 'The Emperor Jones', and has several times been chosen as a leading member of the cast on opening nights at the Metropolitan. His was one of the first musical films to be issued, when he appeared in 'The Rogue Song'.

As a concert artist, Mr. Tibbett is known from coast to coast and has ap-



Ray Lee Jackson
Lawrence Tibbett

peared in important concert series in every large city in the United States and Canada, as well as singing with major symphony orchestras. He has been featured in many radio series and has appeared as guest artist on significant musical programs on the air. He sang in European capitals, in concert and opera, and made a tour of Australia. But his career has centered principally in his own country and it is as an American baritone that he has won his laurels.

Vera Bull Hull

CONCERT Management Vera Bull Hull's list of artists for Season 1943-4 carries many of the same artists as past seasons, as well as several additions:

John Powell, distinguished American pianist, is active with recitals, and this month is soloist with the Louisville Symphony, playing his own 'Negro' Rhapsody and the Liszt Hungarian Fantasy.

The piano duo, Beryl Rubinstein and Arthur Loesser, has had to forego engagements because of Capt. Rubinstein's activity in music in the Army. Mr. Loesser is carrying on at the Cleveland Institute and is available for solo engagements as usual.

The Rothschild String Quartet toured in October and is again filling several engagements in February. In New York they have been heard at



Terry Ogden
Vera Bull Hull

the Victory concerts and at the Brooklyn Institute of Arts and Sciences.

Frances Hall, pianist, was obliged to postpone her Town Hall recital in December because of illness, but is continuing with her concert appearances in March in Pennsylvania and Ohio, also in the South later.

Myron Taylor, tenor, is spending this year at the State Teachers College, Denton, Tex., but is concertizing in the Southwest, and this Spring will come North for engagements.

Joanne DeNault, contralto, has recently sung in Virginia and had several oratorio engagements.

Sonia Essin, contralto, has been soloist with the Lewistown Symphony, appeared at two Victory concerts in New York and later will sing several recitals on tour.

Isabelle Sant Ambrogio, pianist, is playing with the Lewistown Symphony this month, and is planning a Town Hall recital in April.

Paulina Ruvinska, pianist, is being heard on the radio and in recitals.

Next season Mrs. Hull will again book a Spring tour for the Apollo Boys Choir in the Eastern states. New this year are Helen Alexander, soprano, who has given two New York recitals and is singing again on March 3. She gave very successful concerts in the South in December.

Barbara Darlys, dramatic soprano, has recently returned to America from Lithuania, where she was leading soprano at the Lithuania State Opera in Kaunas. She will appear in opera, oratorio and concerts.

Nancy Ness, dramatic soprano from Bergen, Norway, was recently soloist at a big concert in Orchestra Hall, Chicago, for the Norwegian Relief; has sung at many of the USO camps, with the National Opera Club in New York and on the radio. She also will have operatic and recital engagements, having had much experience in both in Europe.

Balbina Brainina, Russian pianist, who has lived in Paris for several

W. Colston Leigh

"AFTER fifteen years in the lecture business," said W. Colston Leigh, newest entry into musical management, "I felt that the same principles of the lecture business could be translated into the music world."

"In our business we feel that no fee is too little, no fee is too great, that there is room for every one and that organized development and expansion of the business, for artists, buyers and managers is something which can and must be done."

"Our mailing list in the lecture business contains over 20,000 organizations and we frequently send out in excess of 60,000 announcements in the span of the year. This covers not only our own list but special groups throughout the country . . . and constantly develops new markets."

"We feel there is and must be a place for the growing artist, the artist of talent who now has no opportunity for development and, if our venture is successful (and I believe it will be), we hope to do something concrete for these people as well as for the truly great artists."

"True enough, we are at war. At war for the preservation of our lives and liberties but we are also at war for the protection of our cultural beliefs. We cannot let the stress of the times destroy our musical heritage. I have not the slightest idea that we are going to make any profit worthy of the name during this war period or in the immediate years following. But I do believe we can and will perform a useful service, a service that will continue to function long after the war is over. Call it post-war planning."

Featured on Mr. Leigh's list for 1943-44 are Lawrence Tibbett and Grace Moore. Others on the concert list are: Alexander Kipnis, bass of the Metropolitan Opera; Bronislaw Huberman, violinist; Alec Templeton, pianist; Conrad Thibault, baritone; Marita Farrell, soprano of the Metropolitan; Felix Salmond, 'cellist; Abram Chasins, pianist; Benno Rabinof, violinist; Margaret Speaks, soprano; Richard Bonelli, baritone of the Metropolitan; Lorenzo Alvary, bass-baritone of the Metropolitan; Ernest McChesney, tenor; Ray Lev, pianist; Yella Pessl, harpsichordist; Natalie Bodanya, soprano of the Metropolitan; Martha Lipton, contralto; Gregor Fittleberg, conductor; Lois Bannerman, harpist; Ruth Kisch-Arndt, contralto and Joan Field, violinist.

Special attractions are: Alec Templeton in improvisations; The Theatre of Angna Enters; Dougherty and Ruzicka, duo-pianists; The Perole String Quartet; The English Duo (so-

years, playing important orchestral and concert engagements in Europe, has this summer returned from France, and will be heard extensively. Miss Brainina made her American debut six years ago with the New York Philharmonic under the late Ernest Schelling.

Joanna and Louise Leschin, popular two-piano team, will also be booked by Mrs. Hull next season.

J. J. Vincent

J. J. VINCENT, President of Vincent Attractions, Inc., is confident that the next season will be successful, despite war conditions.

Mr. Vincent at present has under his management the following Metropolitan Opera artists, for all of whom he expects a crowded schedule in concerts as well as in opera: Rose Pauly, soprano, who had a very successful season in Argentina; Norina Greco, soprano, who is still making opera



W. Colston Leigh



Thea Dispeker

prano and contralto), Nicholas Goldschmidt, self-accompanied song recital; Bodanya and Bonelli in 'Secret of Suzanne', Elsie Houston in a Latin American program; Opera for Everyone, 'Cosi fan Tutte' in English; also Operatic Excerpts in Concert Form under the direction of Peter Paul Fuchs, and Teresita and Emilio Osta in Spanish and Latin American music and dances.

On Mr. Leigh's lecture list are: Thomas Mann, Walter Duranty, Cecil Brown, Mrs. Franklin D. Roosevelt; Margaret Bourke-White, Olin Downes, H. R. Knickerbocker, Robert St. John, Col. Carlos P. Romulo, Clifton Fadiman, Johnathan Daniels, Adm. Clark H. Woodward, Eve Curie, Vincent Sheean, Vilhjalmur Stefansson, Eric Sevareid, Louis Untermeyer, Ruth Mitchell, Will Durant, Louis Fischer and many others.

Thea Dispeker is associated with Mr. Leigh in the New York office. Other representatives are George Lacher in Chicago; Elizabeth McClave in San Francisco; Mrs. John Streeter in Springfield, Mass.; Martha Hall in Detroit. Erich Siodmark has been added to the staff as a general representative.

and concert appearances in Brazil; Rosa Bok, coloratura soprano, who will make her first coast to coast tour next season; and Laurent Novikoff, ballet master of the Metropolitan. Additional attractions will soon be announced.

George Kugel

ARTISTS appearing under the direction of Concert and Artist Management George Kugel during the 1943-44 season include the following:

Helen Teschner Tas, American violinist.

Joanna and Louise Leschin, duo pianists.

Josef Rogatschewsky, tenor.

Maria Kant, contralto.

Malva Sztereny, soprano, of the Vienna State Opera.

Russian Chorus, conducted by Margarita Slaviansky d'Agrenoff.

Frank Foti, conductor.

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Philadelphia Bulletin

● **IN CONCERT** — "The Metropolitan baritone sang as a baritone rarely does. His voice was in beautiful fettle, his tones always rang clear. The artistry he showed was second to none of recent memory."

N. Y. World Telegram

● **MASKED BALL** — "Bonelli was in his very best vocal and histrionic form and scored a tremendous and well-deserved ovation."

San Francisco News

● **TRAVIATA** — "Bonelli as the elder Germont won an ovation all his own, literally stopping the show after the 'Provenza del Mar' . . . the most human and sympathetic presentation yet witnessed."

San Francisco News

● **RICOLETTO** — "Best of the performance was Bonelli in the title role. Mr. Bonelli belongs to the true school of grand opera. He has a beautiful baritone . . . it has a soft richness for Verdi, the precise phrasing to make the most of the music. His singing in the third act was one of the high points of the season."

Chicago Sun

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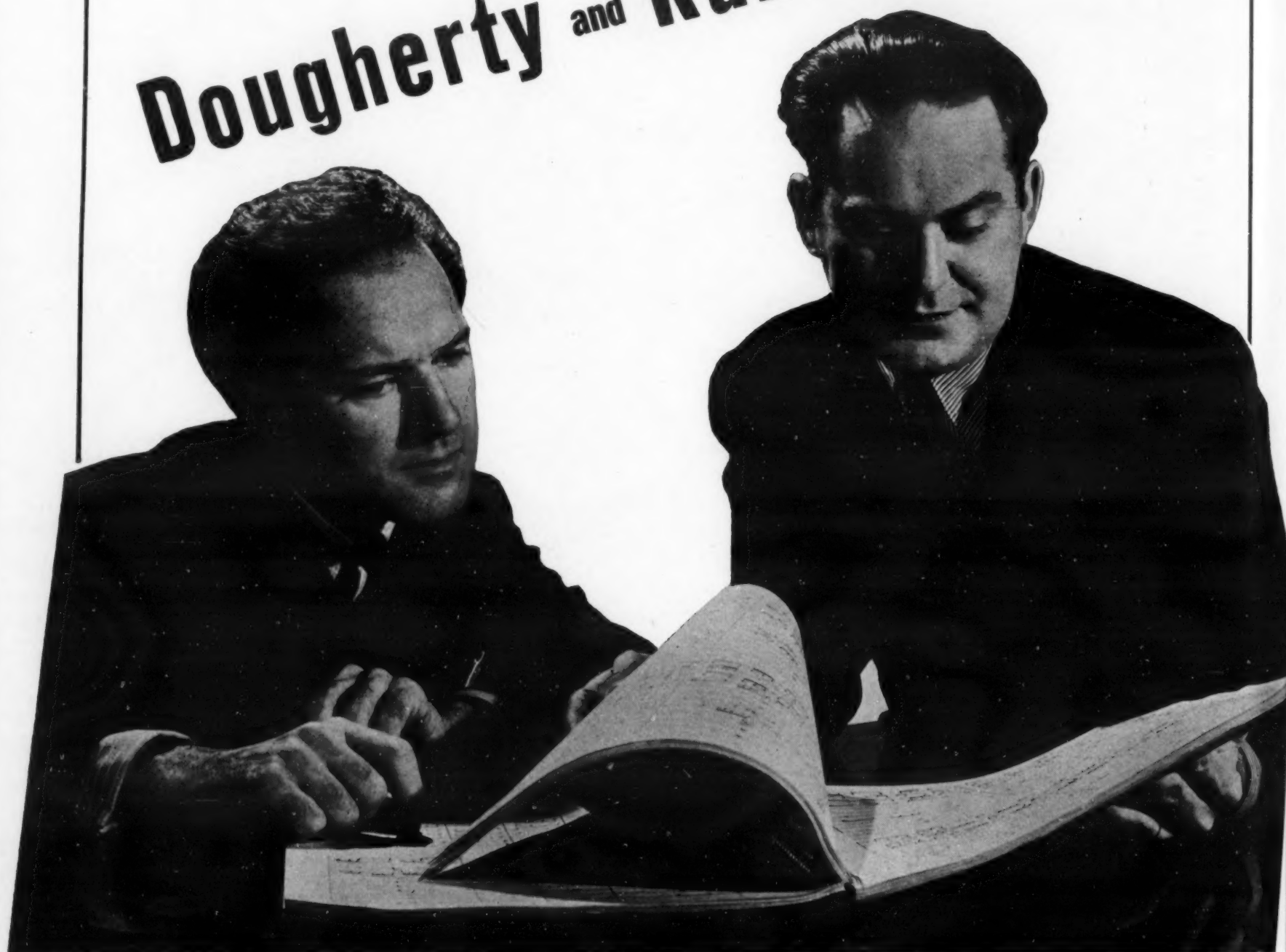
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"Their performance has the quality of a sensitively integrated string quartette."

N. Y. TIMES

"Complete technical mastery and communicative zeal."

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The most distinguished duo-piano recital we have ever had—nothing short of a miracle

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N. Y. JOURNAL

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THIBAUT

BARITONE



De Bellis

Yesterday afternoon Conrad Thibault made his third appearance in a Town Hall recital that must rank among the chief pleasures of the season. Mr. Thibault is one of the most completely satisfying artists to be heard at present. He is also one of the few of whom it can be said . . . he is an artist first and a singer second.

NEW YORK POST - 1942

Conrad Thibault gave his third Town Hall recital yesterday afternoon. There was a large audience whose enthusiasm mounted throughout the afternoon. The singer has a naturally fine voice, intelligence in searching out the meaning of the text, and the ability to put a song across.

NEW YORK TIMES - 1942

Masterful is the word to describe the performance the artist gave. Never did a song interpreter have his material better in hand, never did a vocalist have the mechanics of his job more thoroughly in control . . . a successful Boston call.

CHRISTIAN SCIENCE MONITOR
1942

Mr. Thibault is possessed of a quite remarkable diction. The words come easily and clearly, never distorting a musical phrase or throwing a vocal line out of balance. He is a most satisfactory performer. He has a fine bel canto style, but none of the silky mannerisms that usually go with it. His sense of pitch is unerring and he hits all his notes clearly and evenly . . . the large audience was most enthusiastic . . . it is distinctly to be hoped he'll keep Boston on his yearly schedule.

BOSTON HERALD TRAVELER - 1942

He has a voice that is a true baritone, notably rich and round and resonant in its lower range, clear and ringing in the upper. It is as suave and warm and expressive as the strains of a cello, and it is matched by a gentle and mellow personal charm. It was a rarely pleasant and rewarding evening of music.

NORFOLK LEDGER DISPATCH - 1942

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SPEAKS

IN addition to her regular performances on the air, Miss Speaks has sung in concert the country over and with many symphonies, including those of Philadelphia, Cleveland, San Francisco, Portland, Toronto, Oklahoma and Washington, D. C.

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New York Concert Managers

Austin Wilder

(Continued from page 77)

formed more leading roles than any other baritone at the Metropolitan and San Francisco Operas for several seasons. He is a favorite of radio audiences for his singing of Scotch songs, and his ability as a popular singer is well proven by the enormous sale of his Decca recordings of patriotic war songs. Concert and symphony engagements this season have taken him out to the Pacific Coast.

"Annamary Dickey, young American soprano, because of her success at the Metropolitan Opera, her charm, and personality, plus her background of musical comedy, is currently considering a flattering offer for a Broadway musical production.

"I am most fortunate in having Egon Petri, one of the foremost pianists of our day, a consistent favorite with symphony and concert audiences.

"After the release of Warner Brothers musical film 'The Desert Song', its singing star, Dennis Morgan, will fill a limited number of concert and symphony engagements this summer.

"Kenny Baker's great success as soloist with the Los Angeles Philharmonic last summer, has added to his radio and picture popularity, a great demand on his time for concert engagements. After the completion of two current films, he will do a limited number of concert and symphony performances throughout the country.

"I have long thought that there has been a need for a fine new woman pianist, and have recently added to my list, Leah Effenbach.

"Maria Kurenko's two albums of Russian compositions are enjoying tremendous sales. Critics of New York, Chicago and San Francisco acclaim Kurenko the greatest singer of Russian songs.

"We have temporarily lost to the armed forces a concert and radio favorite in Steven Kennedy.

"It has been my privilege to manage the sold-out tours of Martha Graham and Her Dance Company. She will repeat her New York season in the Spring, and will fulfill as many out-of-town appearances as transportation will permit.

"These artists are all arranging their time and touring schedules to permit them to tour for the USO, war bond selling, and camp shows."

Dolores Hayward

(Continued from page 77)

phia Opera Company for their nationwide tour next season.

Eugenia Buxton, pianist, recently played the Rachmaninoff C Minor Concerto with the Kansas City Philharmonic, Karl Krueger conducting; the New Orleans Symphony, Ole Windingstad conducting, and on Feb. 25-26 she will play with the Chicago Symphony. During April, in New York, Miss Buxton will introduce a new Haydn Concerto with the Orchestrette of New York, Frederique Petrides conducting. Future bookings for the fall of 1943 and Spring of 1944 are now being made.

Atty Vandenberg has recently returned from a cross-country tour to California for her appearance in Toronto, given in honor of the Princess Juliana of the Netherlands. Miss Vandenberg is a favorite of Toronto audiences since she has appeared there as premiere danseuse with the Ballet Jooss and last September as soloist with the Toronto Promenade Symphony. Although the contract is not as yet arranged, it is certain that Miss Vandenberg will make a film in June.

Sigurd Rascher, saxophonist, who was booked with numerous orchestras

this season, asked for a release from these bookings since he wished to contribute his part in the war effort. At the request of the War Department, Mr. Rascher accepted the invitation to play for the boys at Army posts, flying fields and other bases throughout the states. On May 4 he will be soloist with the Harrisburg Symphony.

Joachim H. Meyer

ARTISTS under the personal management of Joachim H. Meyer are: Lydia Edwards, young American mezzo-soprano who has appeared with the National Grand Opera Company and the Philadelphia LaScala Opera Company as well as in several radio recitals; Renée Jadwiga Treer, lyric soprano who again sang the title role in Moniuszko's 'Halka' with the Chicago Opera Company; Ella Flesch, noted dramatic soprano and former leading member of the Vienna State Opera; Frederick Destal, Russian bass-baritone who has sung with the Chicago Opera Company, the San Francisco Opera Company and at the Teatro Colon, Buenos Aires; and Gabrielle Carelli, young lyric tenor who has made a large number of opera appearances.

In addition, Mr. Meyer has taken over the management of Carmen Reuben, mezzo soprano, from Mr. Milton Bendiner, now in the Army. Miss Reuben will give her annual recital at the Barbizon-Plaza on Feb. 15 and is scheduled to appear in the American Artists' Series at the Brooklyn Academy of Music, early in April. Paul Emerich, pianist, and piano teacher of Erich Leinsdorf, also is under Mr. Meyer's management.

Anna C. Molyneaux

THE following organizations are now under the management of Mrs. Anna C. Molyneaux:

Dessoff Choirs, Inc., a unique membership corporation, which presents to its members in rehearsal and to the New York public in concert, programs of some of the choral literature which is seldom heard. Research for this literature is carried on by Paul Boepple, conductor of the choirs.

The National Music League, Inc., which helps young musicians to get started on their professional career. The League is America's only non-profit artist cooperative and supplies concert artists from its ranks mainly to schools and clubs. Last year the League arranged a series of forty concerts in five cities.

The Walter H. Naumburg Foundation, which is in its nineteenth season of presenting young artists in New York debut recitals.

The Dalcroze School of Music, which provides both daytime and evening classes to suit defense work hours.

The Myra Hess Fund, which has assisted the noted pianist with contributions amounting to \$6,825 to the work she is doing in England.

Garland Cooper

UNDER the management of Garland Cooper are: Vera Covert, dramatic soprano; Morley Evans, baritone, who has sung in opera, for the army camps and has been booked for a Southern tour next season; Marian Murray, dramatic soprano, who has been soloist with Southern orchestras and will appear in New York on March 2 in Town Hall; Ralph Lear, tenor, soloist with symphonies and recitalist; Eleanor Hendrix, soprano, who will have her New York debut next season; Albert Cazentre, concert and radio singer, and Elsie Anderson, soprano.

Long Reign of Empress of Song

(Continued from page 30)

any petted child, yet usually amenable to her teachers, Adelina was too high-spirited to be always docile; and Luigi Arditi (of 'Il Bacio' fame) was one of those who suffered from her impishness when, in a petulant mood, she upset the inkpot over a musical score he labored to complete in honor of a lady friend.

Decides On Opera at Fifteen

At fifteen, after a tour with the dandified Louis Moreau Gottschalk, pianist and composer, Adelina decided to go into opera. An operatic career was naturally in everybody's minds as the ultimate



Patti as Juliet

goal for her, but not, in her parents' opinion, as a venture to be undertaken too soon. Adelina, however, was not interested in the word "premature" and did not chose to wait. She knew what she could do and intended to do it. Overruled, her elders then bent their backs to the task of preparation. Signora Patti showed her how to make costumes while Strakosch took up the matter of coaching in interpretation and stage routine, passing on what he had learned in his own student days from the great prima donna, Giuditta Pasta. Something more than a year was thus spent in the New York household on Twenty-second Street between Ninth and Tenth Avenues before Adelina's operatic trousseau, so to speak, was completed. A managerial suggestion that she start with secondary parts met with obstinate refusal, and again she won out, making her debut in the stellar role in 'Lucia di Lammermoor' on the night of November 24, 1859. One critic regretted that so stale an opera had been chosen; otherwise he, like his colleagues, was laudatory. The audience fell immediately under the spell of a magical voice and glowed in response to the debutante's personal charm.

Europe, after a season in New Orleans and appearances in other American cities, was the next point

of attack. In London two operatic managers, "Colonel" James Henry Mapleson (uncle of the late Lionel Mapleson, librarian of the Metropolitan Opera House in New York) and Frederick Gye fought each other from the strongholds of rival theatres. Neither would pay anything for a debut when Adelina was taken to England. Both consented to a few trial performances without fee but with the promise of contracts if the young lady made good. She had no doubt that she would; and the outcome of this dickering was "Mlle." Patti's debut under Gye's management on the stage of Covent Garden on May 14, 1861, as Amina in "La Sonnambula." Gye, who used to say that "good wine needs no bush," had refused to advertise her, though he had remarked to a friend "I shouldn't be surprised if this little girl makes a hit." The audience was therefore unprepared for the sensation awaiting them.

"The Reign of Patti" Begins

Jenny Lind's voice had been remarkable for its purity. Patti sang in tones of sensuous warmth that soared, with no diminution of beauty to F and even G above high C. Trills and roulades sparkled brilliantly, and all was apparently as effortless as the singing of a bird. If her acting was negligible, nobody cared; prettiness of the brunette Latin type, and a graceful winning manner compensated them for any dramatic deficiencies. All seats for Patti's next performance were sold the following day. What Mr. Krehbiel aptly called "the reign of Patti" had begun.

Thereafter Patti's public career resembled the triumphal progress of a Caesar. Wherever she went the story was the same. Viennese admirers followed her carriage for miles in the hope of catching a glimpse of her. Russian audiences brought her before the curtain fifty and sixty times and produced bouquets described by a newspaper correspondent as "the size of haystacks." Crowned heads paid their tributes in signed photographs, jewels and decorations. Meyerbeer and Rossini composed new flourishes for Patti's use in their operas. Verdi was quoted as saying that the three best interpreters of Violetta were "First, Adelina; second, Adelina, and third, Adelina." A large concert hall in London was never filled, people assumed, except when she sang in it; other gossips said she had promised to bequeath her throat to the British Museum. A current belief exempted Patti from the necessity of ever taking a singing lesson. Such legends grew and multiplied.

London became the Patti headquarters, a shrine visited by suitors. In their company Adelina was vivacious and friendly, but cautious. Only one, a young Milanese merchant, struck fire. Signor Patti approved of Adelina's engagement to him, merely stipulating that their marriage be postponed for a year or two. Perhaps he saw rocks ahead. In any case, Adelina could not long endure the jealous agonies of a fiancé who resented not only the

casual smiles she bestowed on other gallants but the operatic antics of tenors who made love to her on the stage. The curtain soon fell on Patti's first romance.

As a miracle singer Patti rose to her zenith in the decade of the '70s. Her voice had then its freshest bloom, as if, as Sidney Lanier put it, she "had a rose in her throat." Furthermore, Patti had emerged from the formative stage and knew exactly how far she could go and where she should stop. She was an Italian opera singer, mistress of *bel canto* and indifferent, so far as her own career was concerned, to newer ideas that had begun to permeate the operatic world. Her answer to Gye when he asked her to create Elsa in the London premiere to 'Lohengrin' was "No." The score did not suit her. She would stick to 'Marta,' 'I Puritani,' 'Roméo et Juliette,' Rossini's 'Semiramide,' 'La Gazza Ladra' and 'Il Barbiere,' 'Linda di Chamounix' and 'Dinorah,' though some of her earliest favorites, such as Auber's 'Crown Diamonds' and Ricci's 'Crispino et la Comare' were going out of fashion. Whether Patti felt deeply the inner beauty of the music she sang so beautifully is a moot question. Herman Klein, newspaper critic and her loyal friend, swore that she did. Others were not so sure. In either case, the



In the Role of Aida

effect, stirring the emotions of her audiences, was all that mattered.

"Had a Rose in Her Throat"

Strakosch remained on hand to help maintain the divinity that hedged this queen. He probably was her informant of the shocking fact that while Gye paid her 100 pounds a night, Christine Nilsson, also in the royal line of singers, received 200 from Mapleson. But whoever told, Patti did not relish the information and struck for a higher fee than any other prima donna could demand. Parity would not satisfy her; she forced Gye to come across with 200 guineas, a slight advance over Nilsson's 200 pounds. Strakosch had many functions. He weeded out newspaper criticisms so that Patti should not be disturbed by hints of imperfec-



As Her Charming Self

tion; he continued to advise as coach and, as the original stand-in, took her place at rehearsals. Rehearsing, they agreed, involved unnecessary vocal fatigue, therefore it must be eliminated except for very special occasions. Patti often reached the stage at night without having seen some of her associates in the cast. Asked once who the tenor would be, she answered that she didn't know and didn't care so long as he sang in tune. "Idiot" who sang out of tune irritated her excessively.

Continued Furore in America

It was not Strakosch, however, but Mapleson who managed Patti's exciting reappearances in the United States in the early '80s. He saw to it that her ship was met in the harbor of New York by a boat equipped with reporters, photographers, a band and fireworks, and that she was duly serenaded outside her hotel. The Metropolitan Opera House was going up, but the old Academy of Music remained a logical home of Italian opera, and it was there that a number of seasons revolved around "La Petite Adelina."

Elsewhere the furore spread like wildfire, fed by canny advertising and by Patti's unfailing power to catch and hold public attention. The music store which served as a temporary box office in San Francisco was forcibly invaded, with consequent damage to windows, pianos and whatever stood in the way of an uncontrolled mob. Street hawkers paid \$100 each for licenses to peddle tickets which turned out to be bogus, and after the doors of the theatre had been broken down Mapleson was arrested for violating civic rules relating to the overcrowding of a public building.

A persistent newspaper reporter in the western district got an interview with Patti by threatening, if he wasn't admitted to The Presence, to spread a rumor that she had lost her voice. Another calculated that on the basis of the \$4,500 a night which Mapleson paid her, Patti received \$48 and five-eighths cents a note for her performance of Semiramide. Her private car, containing

(Continued on page 92)



Patti with Her Father

(Continued from page 91)

a silver bathtub and locked with a golden key cost (officially) \$12,000.

Bitten by Rat, But Not Fatally

Credulous folk in Baltimore were shocked to hear that rats and mice in Patti's hotel had bitten her to death—a rumor calling for a quickly-arranged interview in which newspaper men heard the truth from Patti's own lips. She had seen mice in her bedroom, she admitted; but, far from being perturbed, had strewn bonbons over the floor for their nourishment. In the night, however, one ingrate climbed to her pillow and bit her savagely on the ear, causing an alarming flow of blood. City editors gave the story a good spread, with the result that Patti was promptly besieged by inventors and vendors of mouse-traps, all seeking for her endorsement. There really was but one word for all this American excitement, and Mapleton had it—"epidemic."

More intimately, the Patti glamor sometimes got a little out of hand. As a special favorite at the court of Napoleon III and Eugénie, she was wooed and won by Henri, Marquis de Caux, an equerry in the imperial household, and was blessed by the emperor and empress when she married him with appropriate splendor. Now Patti was somebody in the social world. But not for long. Whispers of indiscretions on both sides swelled into murmurs when Madame la Marquise, singing Juliet to the tenor Romeo of Ernest Nicolini, received, according to the computations of a statistician, "seventeen more kisses than the libretto called for." Nicolini, born Nicholas in France, was a tall, fine figure of a man and all pretense of circumspection was discarded in their elopement. A formal marriage took place after Patti and de Caux had mutually won the first divorce ever recorded in the Paris law courts, but raised eyebrows did not immediately fall back to their former level. Shocked leaders of society at the Madrid opera house drew the curtains of their boxes when Patti stepped on the stage; New York ladies refused to attend a banquet in her honor; Queen Victoria, arbiter of England's morals, was not amused. But there was no diminution in public enthusiasm over Patti, the Queen of Song; and

Memorable Career of Adelina Patti

by degrees, as her domestic life with Nicolini settled into a pattern of rectitude, earlier misdemeanors were politely forgotten. Even Victoria relented to the extent of a "command" appearance at Windsor Castle.

Bought Castle in Wales

With money rolling steadily in through fees that went steadily up, Patti bought for her permanent home a stately castle, Craig-y-Nos ("Mountain of Night"), in the Swansea Valley in Wales, and proceeded to furnish it in somewhat flamboyant style. "Everything that money and bad taste can do to make a beautiful old house ugly has been done thoroughly," wrote a horrified visitor. She was one of the first householders in the British Isles to equip a country home with electric light, and installed a large mechanical organ, also electric, in which her soul delighted. In order to stage intimate operatic scenes she added a small theatre, with the curtain depicting herself as Semiramide driving a triumphal car. Country folk around about, grateful for Patti's benevolences, gave her the homage due to a reigning sovereign. A private waiting room for her exclusive use sprouted at one end of the railway station.

At Craig-y-Nos parties took on the color of royal levees. No one sat if Patti stood; a tiara shone on her head at night; her guests were actors, music critics, artists, celebrities of all kinds, leaders of fashion and even, on one grand occasion, Queen Victoria's son-in-law, Prince Henry of Battenberg, who, as a member of the Queen's immediate family, would scarcely have made the trip without the august sanction. Patti's radiant magnetism, her wit, her grace in waltzing, her droll mimicries (sometimes of singers she didn't like) and her gay whistling fascinated everyone. Young musicians, if properly respectful, found her gracious. She repeated to Emma Albani, then a newcomer in the operatic world, an overheard remark that "Albani will cut Patti out." Knowing that nobody could, it was the kind of joke she might safely tell against herself. There is no record of her reaction to a waggish American newspaper version of "Home, Sweet Home" as sung by Patti which ran "'Mid pleasure\$ and palace\$' and so on. Among friends, with whom she improvised pantomimes, Patti frolicked like a school girl; but let the unwary beware! A frozen hauteur was her ready defense against undue familiarity. For quiet pleasures she relied often on fine needlework and French novels, with lessons in zither playing as a musical diversion. Abstract questions did not interest her, nor, childless, did she care much for children. Nothing should, and little did, disturb this darling of the protective fairies.

Occasionally, of course, vexing things happened, as in the enmity of Etelka Gerster, one of the most brilliant of contemporary sopranos who, said Patti, had the evil eye and used it against her when they sang in the same company. Every-

thing that displeased Patti, from faulty playing of the orchestra to a minor earthquake in San Francisco, was attributed by her to Gerster's hex, while Gerster, speaking her mind with retaliatory fervor, tartly referred to Patti as old enough to be a grandmother.

A Famous Money Tale

For the most part, when Patti sallied forth on new victories, she found the road comfortably paved. Thrifty as ever, she lived well within her means and, refusing cheques in payment, demanded cash in advance for her services. If this were not forthcoming she would not sing, as Mapleson learned to his chagrin. One night in a Philadelphia theatre word came to him that Patti, duly installed in her dressing room for a performance of 'La Traviata,' would not get into her stage dress if he did not deliver the goods pronto. He sent in the larger part of her fee, which was all the cash he had on hand. Back, presently, came a message that Madame was in costume—all but her slippers. Whether she put these on depended on him. A hurried excavation of the box office yielded more dollars, but not quite enough. Madame, Mapleson was informed, had put on one slipper and waited for what was missing to thrust her stocking foot into the other. And so she sat, rather like "Diddle diddle dumpling, my son John," with "one shoe off and one shoe on," until Mapleson, raiding the box office again, was able to present the ultimate cent.

A Shrewd Financier

Questions of money were settled on the basis of market value. A manager who dickered for a tour of the United States shuddered at the price Patti quoted. "That's more than the Americans pay their President!" he expostulated. "Very well," was her calm retort, "then get their President to sing for you." Equally practical in hoarding her voice, Patti took pains to retain the most useful middle part, kissing the sky-rocket notes good-bye as they began to fade under the relentless advance of the years she could not forever defy. Pretty house furnishings were all very well, she said, but not of much use if their owner had no house to keep them in. So here a little and there a little she had the most exacting arias transposed down a peg or two, truthfully claiming that beautiful tones on B or B Flat were better than weaker ones on C. It was thoroughly in keeping with her in-born thrift, this putting her voice in the bank, as she explained it, and drawing only on the interest. A famous throat specialist, Sir Morrell Mackenzie, examined Patti's vocal cords and pronounced them much less frayed, despite her years of singing, than those of the average woman of her age.

The most discriminating among her admirers wished that Patti would step out of her narrow circle of routine Italian and French operas, but these, she said, were the ones in which the public wanted to

hear her. Seldom did she venture into the more dramatic field, her heaviest roles being Leonora in 'Il Trovatore,' Selika in 'L'Africaine,' Valentine in 'Les Huguenots,' and Aïda, and even these were exceptions in her repertoire. In a serious opera her acting was mainly perfunctory. She liked, for example, to have the crypt in 'Aïda' furnished with a cushion for her greater comfort in the death scene. But as a comedienne no one could resist her. "Madame Patti never seemed to act Rosina" said Albani, "she was the part." Her one conspicuous failure was as Carmen, a role for which, both vocally and as an actress, she was totally unsuited.

As the years advanced Patti gradually withdrew, coming out of a semi-retirement for occasional operatic appearances in the late '90s or to exercise her wonted spell over fanatical British audiences in concerts at which she invariably sang 'Home, Sweet Home,' and generally added as encores such popular airs as 'Comin' Through the Rye' and 'Within a Mile of Edinboro' Town.' The main pieces on her program were generally arias from stock operas. Nicolini's death in 1898 did not put a stop to concert-giving (in widow's weeds but with her black hair dyed red to lend a spot of color), and within a year Patti announced her engagement to Baron Rolf Cederström from Sweden, who could count only half as many birthdays as she had to her credit. Lacking the income which a young man of his social prestige could conveniently use, Cederström had tried his hand at a superior sort of massage, and in his professional capacity had helped Patti out of slight attacks of rheumatism. The marriage helped as well to lighten Patti's loneliness and obviated her outspoken dislike of occupying a bedroom all by herself. It made her nervous, she complained, to be alone at night, though nervousness on the stage was an emotion she had seldom experienced. She was not displeased with the title, either, adding it to her professional name on concert programs and speedily becoming "The Baroness" around the house.

Last of 'Farewell' Tours

Cedarström liked to travel and encouraged Patti to make a "last farewell" tour of the United States in 1903. Farewell tours, started as far back as 1884, had taken on the color of a polite fiction. In the intervening years Patti returned many times, notably in the 1889-90 season with a company which sang in the Metropolitan Opera House in New York and opened the Chicago Auditorium. But the finality of this tour, considering Patti's sixty-odd years, was not to be doubted. Veteran concert-goers went to hear her for old times' sake. Younger ones were naturally drawn by curiosity. Many of the former grieved, but justification of Patti's fame was provided for the latter. The really useable part of her voice had shrunk; high notes were attacked with obvious caution and

(Continued on page 218)

CHARLES L. WAGNER

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GOUNOD'S IMMORTAL OPERA

Faust

FOR the first time this outstanding gem of beloved operas will be available to the entire country. Complete in every detail, including an all-star cast of famous singers, ensemble costumes, scenery, orchestra, etc., Wagner's production of "Faust" offers the American communities a rich opportunity of hearing and seeing opera in the true Metropolitan tradition.

MR. WAGNER's great successes of the past three seasons — "THE BARBER OF SEVILLE," "DON PASQUALE" and "LA BOHEME" — have achieved unique recognition as "TOPS" in opera on tour. The tremendous demand for a "Faust" company makes it a foregone conclusion that press and public around the nation, eagerly waiting this presentation, will accord this splendid attraction even greater acclaim.

THIS IS A HIT DON'T MISS IT !

Cast

MARGUERITE.....	Susanne Fisher Francis Greer Maxine Stellman
FAUST.....	Jan Kiepura William Hain
MEPHISTOPHELES.....	John Gurney Nicola Moscona
VALENTINE.....	Mack Harrell
WAGNER.....	Wilfred Engelman

Lillian Moore, solo dancer

Guiseppe Bamboschek, Musical Director, Conductor
Desire Defrere, Stage Director

In response to great popular request we will again tour our beautiful production of "Don Pasquale" with Louis D'Angelo as the Don, a real comedian celebrating his 25th anniversary at the Metropolitan. An all star cast including again Stella Andrevia in her original role of Norina, and the same magnificent ensemble of voices that brought three and four curtain calls every night at the end of the second act. This beautiful costume comedy in English.

* "I think I must have heard at least 25 performances of *La Boheme* my favorite opera with Farrar and Bori and even as far back as little Bessie Abbott stop but I cannot recall one which gave me more pleasure." Dudley Glass — Atlanta Constitution



TOUR, FALL 1943, NOW BOOKING

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EDWARD W. SNOWDON, *Associate Manager*
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FESTIVAL CONCERT GIVEN BY MONTEUX

Symphony Plays Program of Works by West Hemi- sphere Composers

SAN FRANCISCO, Feb. 5.—An adventurous, exciting program was arranged by Pierre Monteux with the cooperation of Pacific House for the fourth pair of concerts by the San Francisco Symphony, Jan. 22-23. It consisted of the music of Pan America, contemporary works from the U.S.A., Mexico, Chile and Brazil, plus the first local appearance of the South American pianist, Claudio Arrau, as guest artist.

A festive atmosphere pervaded the Opera House. Flags of the American nations added their touch of color to what usually is a drab stage. The audience was uncommonly large despite stormy weather. As usual, it gave the soloist the most applause—partly, perhaps because he played the familiar Schumann Concerto. So much divergence from the Latin-American theme was occasioned, according to symphony officials, by the fact that Arrau had listed no American work in his repertoire.

Schuman Symphony Heard

But the concert opened with William Schuman's Symphony No. 3, the New York Critics' Circle's choice for its first annual award. It was notable for its definite American tang, a quality which is just now beginning to permeate the work of some of our young composers.

Five Short Pieces for String Orchestra by Santa Cruz proved the

most distinguished of the South American numbers. Given their United States premiere on this occasion they merit more than passing notice. The Five Pieces were composed in 1937. Throughout the score the orchestra is divided into nine parts—four of violins, two of violas, two of cellos, and one bass. The consequent diversity of solo opportunities offered a heyday for instrumentalists who never before had had a chance to be heard above the orchestra.

Santa Cruz Work Appraised

The five sections are listed as Grave-Allegro Movido-Grave-Allegro Movido-Grave; Inquieto doloroso; Allegro movido; Lento drammatico; Muv rapido y festivo. Except for the finale, a scherzo in sonata form, structures employed are quite free. The harmonic scheme is predominantly tonal, but polytonal devices appear. The third movement is in the Dorian mode. The general impression was that Santa Cruz had something worth saying and that he said it in a manner profoundly impressive. Festive and colorful was the Villa-Lobos 'Discovery of Brazil', Suite No. 1, although it was less memorable than other works by the same composer. Chavez's 'Indian' Symphony concluded the program in excellent fashion.

Mr. Arrau's San Francisco debut was eminently successful, his work being super-brilliant or romantically lyric as the music required.

MARJORY M. FISHER

New Rieti Quartet Performed by San Francisco Group

SAN FRANCISCO, Feb. 5.—New music was prominent in the San Francisco String Quartet's January concert. Included was a first performance of Vittorio Rieti's Quartet No.



Larry Gordon

WISHING THE PRESIDENT A HAPPY BIRTHDAY

Four Metropolitan Artists Made a Record in Honor of President Roosevelt's Sixty-first Birthday on Jan. 30. From the Left Are Risö Stevens; Salvatore Baccaloni; Goddard Lieberson, Musical Director of Columbia Recording Corp., Who Acted as Commentator; Bidu Sayao; and Erich Leinsdorf. The Record Was Presented to Mrs. Roosevelt at Town Hall on Jan. 22 to Be Given to the President on His Birthday. A Special Script Was Prepared by the Artists and Only One Disc Was Struck Off, the Master Being Destroyed

2 in E, dedicated to the San Francisco String Quartet. The work was alive, interesting, and brief. Tche-repnin's Quartet, Op. 36 was also sonorously effective. Haydn's Quartet in D, Op. 76 No. 5 and the Brahms Piano Quartet in G Minor which had Maxim Schapiro as guest pianist—and an excellent one—completed the program. M. M. F.

Raymond Returns from Coast

George Perkins Raymond, tenor, has returned from California where he spent the Summer and Fall on the estate of his parents in Santa Barbara. While there he was engaged in Red Cross work. He expects to resume his concert and radio activities in the near future.

HOWARD BOATWRIGHT



THE NEW AMERICAN VIOLINIST

WHOSE NEW YORK TOWN HALL DEBUT
ON DEC. 29, 1942 WON HIM PRESS ACCLAIM

- Clean precision and tone. A neat sense of style. Sound technic and rhythmic pulse. *N. Y. World-Telegram*
- Boatwright has a pleasantly unmannered style and an intelligent, musicianly approach. *N. Y. Herald Tribune*
- Played with genuine distinction. He showed that he has the capacity to hold an audience with exquisitely phrased, fine-spun playing. *N. Y. Times*
- A smooth, resonant tone, strongly developed rhythmic sense, and considerable interpretative flair. Purity of intonation. *N. Y. Post*
- A young American violinist with decided talent and musical resourcefulness. His debut recital revealed him to be well versed in matters of style, well equipped in technique, and well endowed in tone production. He played with assurance, refinement and comprehension, making a distinctly favorable impression. *Brooklyn Eagle*
- Made a favorable impression on a good sized audience. An earnest and purposeful musician, modest in demeanor and technically well-equipped. In performing Handel's D major Sonata his approach and delivery was that of a sincere artist whose talent was disclosed with freedom and ease in a musicianly interpretation, his tone of fine texture, the reading an example of refined taste and style. *N. Y. Journal-American*
- A musicianship as clean-cut as his own appearance, a directness of approach to Handel and Pizzetti which defined well his artistic personality. *N. Y. Sun*

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EILEEN FARRELL

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● "She sings easily and in tune. Her voice has range and power and is well handled throughout. In four languages her diction was notably above par. And best of all, there are indications that Miss Farrell has the emotional stuff that turns craftsmanship into art."

—*Providence Journal*

This lovely young artist has just begun her second consecutive year as a featured star of the CBS Network over which she is heard three times each week.

●
VICTOR RECORDS
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Abresch

COAST TO COAST CONCERT TOUR 1943-44 NOW BOOKING

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A Lady Looks at Life from the Topmast of Father Ezio Pinza's Shoulders



The Walter Cassels on the Lawn. Baby Mary Makes a Face, but Teddy Bear Is Not Disturbed, Nor Are Johnnie and Jean

Understudies



Larry Gordon, Staff Photographer



Camera-wise Francis Mario with His Parents, Mr. and Mrs. Mario Braggiotti

Larry Gordon

Claudette and André Have the Game Between Them, as Well as Their Père, Raoul Jobin



Robert Weede with His Two Sons, Robert, Jr., and Richard, in Cincinnati during the Opera Season

ANNE BROWN

*-thrilling
soprano*

●
"She is an
artist that
the world
is listening
for and sel-
dom hears."

*Toronto Globe,
Canada
Jan. 28, 1943*

●
"The important
fact being that
she is a singing
artist of such
superlative gifts and
craftsmanship as sel-
dom adorn any concert
season more than once,
if at all."

*St. Paul Pioneer
Press, Feb. 10, 1943*

●
"She immediately
established herself as
quite the most brilliant
and interesting soprano."

*Springfield, Union,
Mass.
Jan. 11, 1943*



●
"A voice that re-
vealed in full its
natural golden
splendor."

*Cleveland, O., News
Jan. 25, 1943*

●
"I would walk
any number
of miles to
hear Anne
Brown."

*Henry
Simon,
PM,
New
York
City*

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— Toronto Daily Star

"He came, he sang, he conquered."

— St. Louis Daily Globe Democrat

"Destined to take his place with Tibbett, Thomas and Eddy."

— Birmingham Age Herald

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Jascha Heifetz
Sharpens His
Shears on the
Grindstone

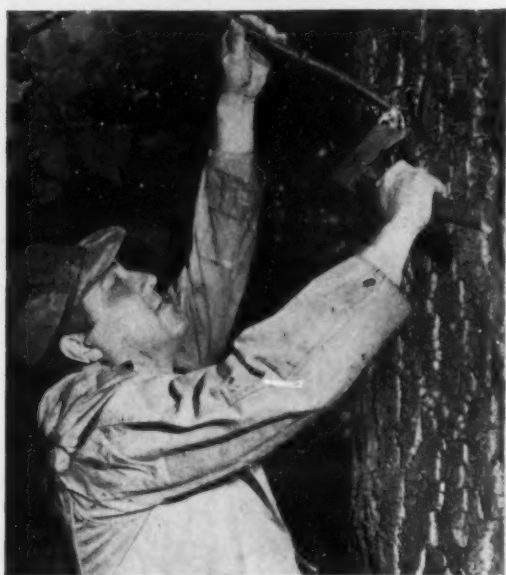


Grace Moore Puts All Her Eggs
in One Basket



Charles Seawood

Lawrence Tibbett Corrects an Erring Vine



Tommy Weber

Spare the Axe
and Spoil the
Tree? Not
Richard Crooks!

RUGGED INDIVIDUALS

PERCY GRAINGER

*" . . . A Perennial Favorite
With Audiences"*

San Francisco News, September 28, 1942

OLIN DOWNES AND PERCY GRAINGER OPEN NEW SERIES

Mr. Downes talked and Mr. Grainger played. The result was a lecture-recital of rare qualities. Grainger has retained all the technical brilliance, fine rhythmic sense and lyric sensitivity which have always characterized his work. Mr. Grainger has done more than retain the artistic qualities which marked his work when we first heard it some twenty years ago. For yesterday, there was more dramatic and emotional fire in his performance than in former years. This was particularly obvious in his magnificent performance of Chopin's "Polonaise" opus 53.

Wheeling Intelligencer, West Virginia, November 20, 1942

GRAINGER, CELEBRATED PIANIST, IN BRILLIANT CONCERT BEFORE LARGE AUDIENCE

Grainger, one of the most colorful musical personalities of our age, was heard in a piano concert of decided originality and distinct charm which attracted a large and responsive audience. It has been a long time since Percy Grainger played here, but the years have not lessened his appeal nor diminished his following. They have instead only added to the artist's great powers of interpretation, one of the bright satellites of the Grainger genius.

A profound student of the great classicist, Johann Sebastian Bach, Mr. Grainger is admitted one of the most skillful exponents of this composer among contemporary pianists. The audience seemed never to have enough of him and he was gracious to the point of generosity with encores. Grainger, piano virtuoso and composer, gifted with one of the great musical minds of the age, continues to be an inspiration to the music student and a revelation to concert audiences. To attain artistic success is not unusual, but to remain at the pinnacle of fame over the course of many years and continue one's hold with such increasing skill and vigor is an achievement seldom equalled in the artistic world.

Enquirer, Cincinnati, November 7, 1942

Grainger, for his engaging personality and admirable pianistic gifts, is a perennial favorite with audiences. He was in top form for performance and received ardent applause. It was a foregone conclusion that Mr. Grainger has the brilliant and affluent technique to cope with the Liszt Hungarian Fantasy. Hearing the Faure Ballade yesterday, suggests that this composer's music is too infrequently heard. The composition gave Mr. Grainger opportunity to reveal his versatile interpretative ability. As the concluding selection on the program, Mr. Grainger's suite for orchestra, "In a Nutshell" employed the full cooperation of the



Photo: Morse

orchestral personnel. The swirl, irresistible spirit and rhythm of the suite brought spontaneous reaction from the audience.

Times-Herald, Washington (D. C.), November 23, 1942—Glenn Dillard Gunn

GRAINGER MUSIC THRILLS CONSTITUTION HALL AUDIENCE

Grainger's exciting piano art provoked an ovation at the National Symphony matinee yesterday. The noisier tributes were provided by the lads in uniform. Grainger, veteran of World War I, but in mind and heart the youngest of the virtuosi, caught the fancy of this youthful element, who admired the virile brilliance of his performance.

Grainger has lost no part of his physical exuberance. Though approaching the years in which most men relax, his playing still is filled with contagious nervous tension; nor can any of his fellow pianists surpass his command of the utmost sonority. The close of this interesting program also was entrusted to Grainger, who participated in the presentation of his suite on Danish folk tunes. The engaging themes of this piece have been treated after the harmonic, contrapuntal, and orchestral style which Grainger first created. It is a fascinating idiom which our public knows and loves.

• • •

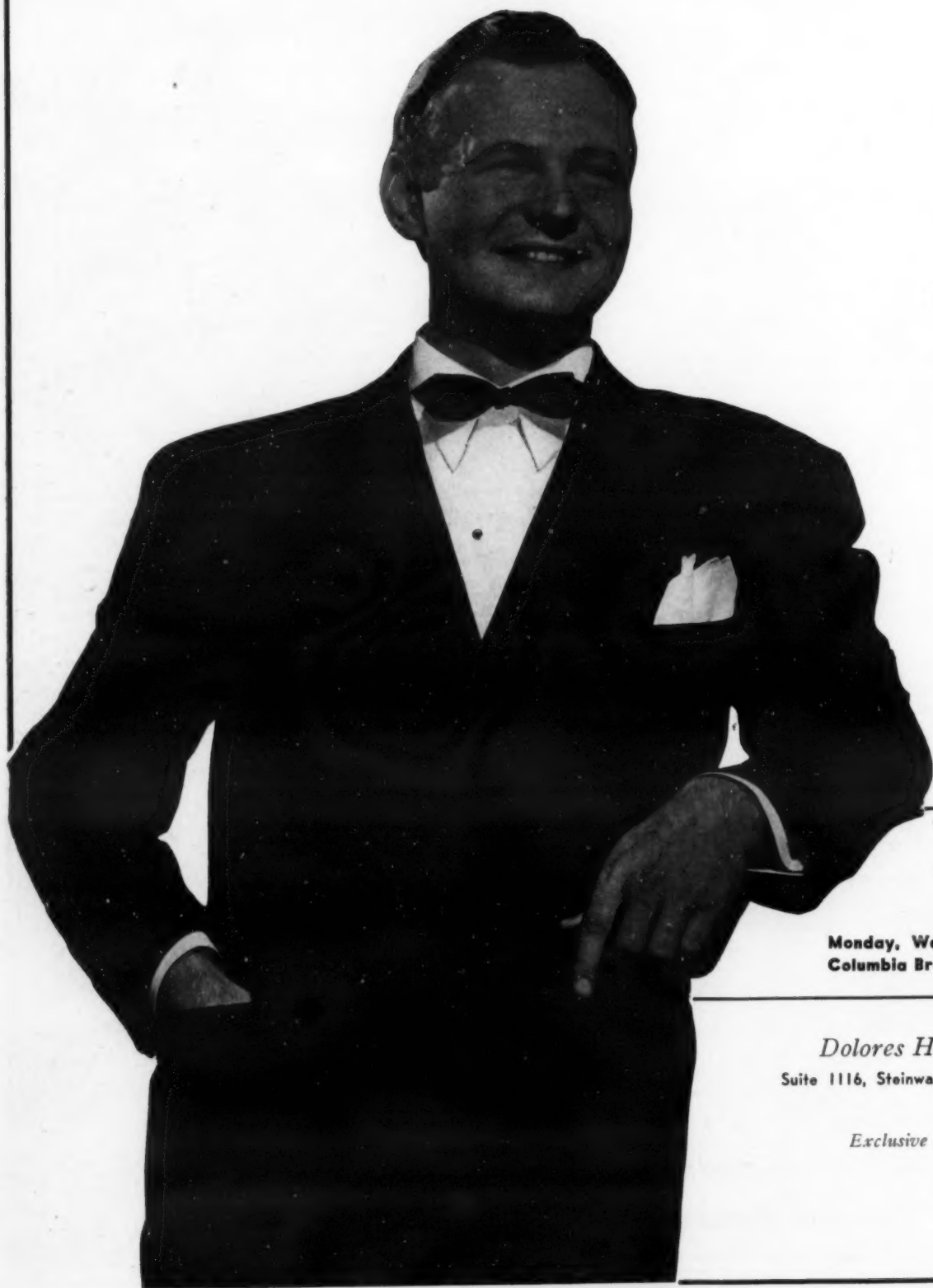
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St. Paul Civic Opera Association

RIO RITA

Los Angeles Civic Light Opera

VAGABOND KING

St. Louis Light Opera Guild

EAST WIND

St. Louis Municipal Opera

THE BEGGAR'S OPERA

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Irra Petina

"STARS IN CARMEN—WINS OVATION AT METROPOLITAN"

(Headline) New York Times, January 2, 1943

"PETINA'S CARMEN NOTABLE CONTRIBUTION TO STAGE"

(Headline) San Francisco Examiner, October 20, 1942

"One of the most attractive Carmens the Metropolitan has had in recent seasons"

"Petina's Carmen was a lissome baggage. She moved and looked like the real thing. But, best of all, her voice fits the part."

New York TIMES

"That Petina sang the best Carmen here in years is the News"

"Petina proved beyond a doubt that she is one of the best singing actresses that the company can boast."

The Brooklyn EAGLE

"Petina one of the most gifted actresses now at the Metropolitan in Carmen"

"Mme. Petina was more than able to cope with the part that has broken a good many hearts and voices. If Carmen is repeated with the current cast, it is worth seeing."

The New York POST

"New Year's Day brings a new Carmen to the Metropolitan"

"You could group the various Carmens into two categories. Miss Petina is in the right one."

The NEW YORKER

"At long last a real Carmen—sensational triumph for Petina"

"Irra Petina set new standards for Carmens of this generation. Her lush voice, vivacious personality, musical intelligence and remarkable histrionic gifts played equal parts in her portrayal."

San Francisco NEWS

"Petina makes notable contribution to stage"

"After years of search, the San Francisco Opera Company has finally found a Carmen. Irra Petina is her name."

"I predict that she will quickly become a heralded Carmen in all the other great Opera theatres of the land."

"To the smallest detail this was no common Carmen. It was primed everywhere with new expressive and dramatic ideas."

San Francisco EXAMINER

"Petina scores in fiery role of Carmen"

"Many have essayed the Carmen role and few have won plaudits. Irra Petina is one of the few and she has outshone them all. She has that impalpable essence known as personality. Some term it magnetism, others call it genius."

San Francisco CALL-BULLETIN

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1943 - 1944



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(Hollywood Bowl appearance "La Traviata")

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KANSAS CITY PHILHARMONIC ORCHESTRA

Karl Krueger conducting

"This concerto is not a task for ordinary women pianists, but Miss Buxton, with apparently unlimited physical resources, gave the work a superb performance with all its climaxes and contrasts in excellent proportion. . . . In the bravura passages, she played with a positive authority that was astonishing for its masculine power and genuineness."

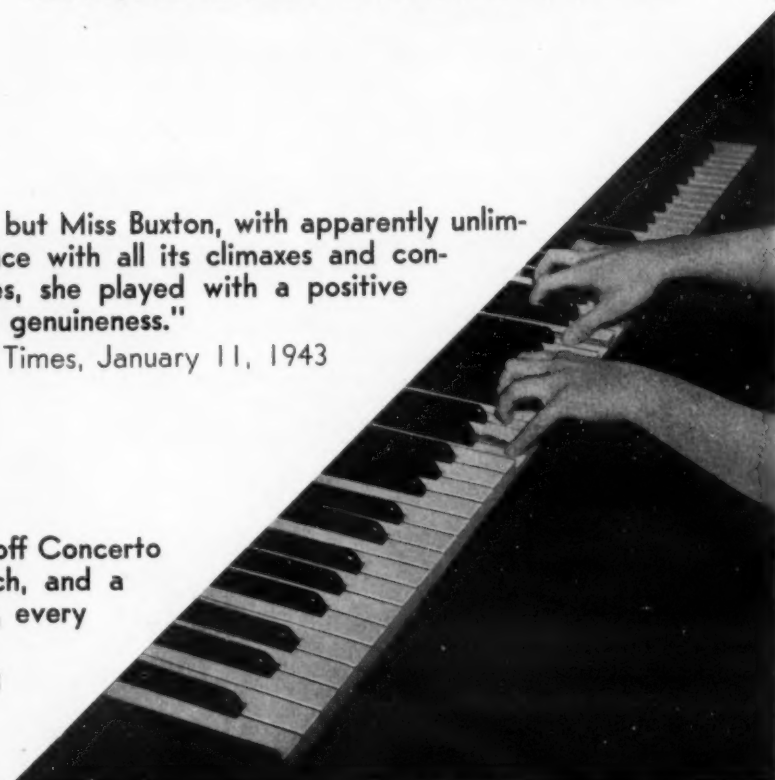
Kansas City Times, January 11, 1943

NEW ORLEANS SYMPHONY ORCHESTRA

Ole Windingstad conducting

"Eugenia Buxton responded brilliantly with the Rachmaninoff Concerto and with a strength of tone unusual in a woman's touch, and a flash of genius, she thrilled every lover of Rachmaninoff, every piano devotee. . . ."

New Orleans States, January 20, 1943



The AMERICAN ARTIST and the METROPOLITAN

By EDWARD JOHNSON

General Manager, Metropolitan Opera Association

THROUGH a combination of circumstances, but largely because of current world conflict, American singers are confronted with an unprecedented opportunity. I pointed out in the Statement of Operations that the Metropolitan Opera Association published in the summer of 1942 that the exigencies of war have brought to an end the tradition of presenting famous European artists at the Metropolitan Opera House—a tradition generally in practice since 1883—and that the function of the management of the Metropolitan is undergoing a transition from the purveyance of established foreign successes to the discovery and development of native American talent.

A quick comparison of the Metropolitan's 1942-43 prospectus with one of say, ten years ago is ample proof of the management's interest in young American singers and our willingness to give new talent opportunities. Since the 1935-36 season the number of native-born singers on the roster has increased more than 35 per cent and this year more than 75 per cent of the new artists are Americans.

The major problem at the moment is one of development. Many years must go into the making of a mature artist and, while the Metropolitan can assume that responsibility up to a certain point, some provision must be made outside the Metropolitan for training undeveloped talent and giving singers experience in performing before large audiences. The Metropolitan has trained many young singers, but it is understandably impossible to experiment with them in important roles unless they have had some previous experience singing these roles in public. My hope for the post-war years rests in the establishment of smaller opera houses where artistic standards may not be as high, nor audience and artists so exigent, but where the young American singer will be given an opportunity to gain experience in new and important roles.

In the time that has elapsed since the Metropolitan Auditions of the Air were established in the 1935-36 season as a source of new talent for the Metropolitan, seventeen young Americans have been given contracts, and the



Henry M. Neely

EDWARD JOHNSON

In the article on this page, the Metropolitan's general manager weighs the opportunities for the young artist at the historic house.

management feels justified in its belief that some of the future stars of the Metropolitan are now with the company, even though it will be some time before they achieve recognition in the operatic sense of the word.

One of the interesting sidelights of the Auditions of the Air is the fact that many of the singers have competed after preparing themselves for leading roles, whereas from the practical standpoint, complete familiarity with secondary roles would be much more to their advantage at this stage in their careers. Our problem is less in casting leading roles with the established artists now available than with grooming the younger artists for secondary roles and convincing them that actually their ability to sing secondary roles is another step up the ladder. Much has been gained when the young singer is disabused of the notion that to be cast in secondary roles is a form of

"typing" that can lead only to obscurity. Once that erroneous belief is dissipated, the young singer is better equipped psychologically to accept the responsibility of roles as the occasion demands. For no role in an opera is unimportant. Each is a component part of a well-rounded whole and for the success of the production each artist, regardless of the relative importance of the role she or he sings, must be equipped to sing it as well as any principal.

The emergence of a new Caruso or a new Sembrich is not in the hands of any operatic impresario, regardless of how canny or fortunate he may be. Unique voices, history indicates, rarely exists in abundance at any one time, but it seems logical to assume that with the development of an American operatic art form where language is no barrier, there will be contemporaries who in retrospect will occupy similar places in operatic history to Caruso and Sembrich in their day.

They Began in Small Roles

(Continued from page 17)

to do some beautiful singing, even though the role was not a large one. His hit as Ford in 'Falstaff' towards the end of the next year is musical history, and he went on from there to a long list of important roles, many of them "creations."

Kathleen Howard, a Canadian-American contralto, came to the Metropolitan after seasons in leading roles in Germany, and with the Century Opera Company. At the Metropolitan she did work of high artistic coefficient in small parts, going on the principle that "There are no small roles. There are only small singers!" Her Nicklausse in 'Les Contes d'Hoffmann' was a masterpiece in a small frame. Miss Howard's costumes were always correct to the most minute detail, an artistic point in which she was assisted by a sculptor-brother. She finally gave up the stage in favor of magazine work.

A fairly recent example of the wisdom of "being ready to go on" was

that of Astrid Varnay. Miss Varnay, though not of American birth, has lived in New York and vicinity since she was a small child. She made her first appearance on any stage as Sieglinde in 'Die Walküre' on short notice, and the following week, substituted as Brünnhilde in the same opera.

In Irra Petina, the company had a "find." Miss Petina is one of those individuals most rare in any part of the theatrical field, a natural comedian. She has, furthermore, an equally rare quality of not minding at all being made up to look old or grotesque. She has developed rapidly into a resourceful singer of the Mattfield type and has sung Carmen as well. Whether the Metropolitan will let her forsake her amusing comic bits for more important serious ones, remains to be seen.

Napoleon said that every soldier in his army carried a marshal's baton in his knapsack. Similarly, every singer, Americans especially, for we are an ambitious race, carries a Brünnhilde or a Cavaradossi in his or her music case.

But there is one thing these young singers do not take into account and that is that it is out of reason to

expect an opera house of the calibre of the Metropolitan to give them all leading roles at once. Sometimes it happens, at the Metropolitan and in Europe. Geraldine Farrar never sang anything but leading roles. Lilli Lehmann, on the contrary, spent many years in unimportant parts and did not reach the full flower of her genius until America gave her its appreciation. Olive Fremstad, one of the great American Isolde and an unparalleled Sieglinde, served two years in a provincial German opera house before Munich acclaimed her and then passed her on to the Metropolitan.

Of course, some examples, including those of Helen Traubel and Astrid Varnay, make every young singer ask: "Why not I?" In both of the cases just named, circumstance played a very large part.

Lack of Small Houses

Our lack of opera houses of secondary importance is one of the chief handicaps confronting the American singer, especially under existing conditions. "Leading roles are leading roles no matter where you sing them," Oscar Saenger, the eminent singing teacher, used to say, meaning that it is better to do leading roles in a small organization than unimportant ones in a large one.

But what is the American singer

to do when this huge country boasts of only three or four opera companies of continuing importance, and, on the other hand, what are these few companies to do for singers? It doesn't make any difference how well you sing, in opera some stage routine is necessary in an important opera house.

There is such a lot of talk about the amount of money in this country, and Americans always seem to have enough to do the things they want to do (which, after all, is riches!) so, where are our opera houses? The Metropolitan has set a standard which has been held, with ups and downs, for sixty years. To the average American, opera means Metropolitan Opera. This is all very well as a goal, but on the other hand, unless there are smaller companies, resident or traveling, the outlook for the American opera aspirant is none too good.

The Metropolitan does take chances now and then and though not invariably with the happiest results, it has every reason to be proud when its trusting to luck has worked out well. Astrid Varnay is an example in point, but with Miss Varnay there had been years of preparation and association with the stage through her singer-mother. But of course every aspiring American feels: "If Varnay, why not I?" In other words, "I may have the marshal's baton!"



JOHN KIRKPATRICK

"ONE OF THE GREAT PIANISTS"

N. Y. Herald Tribune

John Kirkpatrick has been one of the most useful pianists around town for the past few years because he has given recitals selflessly devoted to new music that most other pianists shy away from. He always offers sympathetic and highly expert performances of these unfamiliar works—some of which, I suspect, are soundly convincing, largely because Mr. Kirkpatrick plays them. Saturday afternoon he varied his routine first by playing one number by Bach and

Henry Simon, PM, Jan. 10, 1943

Yesterday, branching out beyond his habitual field, he opened his recital with such a performance of the Bach Chromatic Fantasy and Fugue as this reviewer has rarely been privileged to hear. The beauty and variety of tone, the impeccable mechanism and the noble archtectonic conception were great pianism and great musicianship. The clarity of Mr. Kirkpatrick's musical mind and the stateliness of his rhythmic expression added a nobility and liveness to his playing of this complex piece that suffused its obvious splendor with grace and with poetry. It is not customary to compare the work of local artists favorably with that of the foreign-born great, but I cannot refrain from doing so in this case. Because it seemed to me that Mr. Kirkpatrick was playing the piano as it is not often played by anybody. The tonal variety of Casadesus and Smeterlin, the accuracy of Schmitz, the rhythmic rightness of Landowska, the acpoesy of Serkin were all evoked—and not as pale shadows, either—by his masterly music making.

Virgil Thomson,
N. Y. HERALD TRIBUNE,
JAN. 10, 1943

American composers, American music reviewers also, owe Mr. Kirkpatrick an immense debt; the first group for its persistent, most conscientious, even intuitive espousal of the cause; the second group for the fact that Mr. Kirkpatrick, an exceptionally serious and accomplished pianist, has become a medium whereby the public and the press alike can become well and authoritatively acquainted with what American composers have done and are doing in the field of music for the keyed instruments.

—OLIN DOWNES, *New York Times*

Not a dull spot in the carload, though plenty of gritty, hard-bitten ones, without which it wouldn't be American music.

—LOUIS BIANCOLLI, *New York World-Telegram*

★ ★ ★ ★

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The Lauritz Melchiors, Untired but Well Tired



N. Y. "World Telegram"—Schiff
Julius Huehn Watches Edward Johnson Index a Collection of Iron from the Metropolitan Opera House



Larry Gordon, Staff Photographer
Mr. and Mrs. Igor Gorin Discuss the Correct Etiquette in Flattening Tin Cans



Larry Gordon

Margaret Speaks
Donates the Seat of a Station Wagon—
What Will She Do with the Rest?

At the Left—Ethel Bartlett and Rae Robertson Prepare to Give Run-out Silk Stockings

At Right—Ellabelle Davis Goes on War Time; the Baskets, Too, Are for the Drive



Larry Gordon
MUSICAL AMERICA

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MUSIC ALERT TO WARTIME TASK

Temporary Limitations of War Must Be Acknowledged and Met, But There Are Many Signs That Music Is More Alive Than Ever—Increasing Government Interest Is a Propitious Note

By EDWIN HUGHES

(President of the National Music Council)

MUSIC has become such a natural part of our national life and existence that we are, as a nation, largely unconscious of its importance to us. To turn on music over the radio is as easy as reaching for a glass of water. If all the music in these United States could be turned off completely for just one Saturday and Sunday, those forty-eight hours without it would bring us up with a terrific jolt to a complete realization of what it now means in our life.

Music has risen splendidly to its wartime task in our country. It is doubtful if any other cultural force has contributed so much to strengthening the spirit of victory among our people. Its value has been recognized in the armed forces, in industry, in the sale of war bonds and among the civilian population in general; and wherever it has been used it has done its job well. Musicians have given freely of their time and abilities on all these fronts.

All of our cultural activities and

not necessarily mean the disastrous curtailment of all musical activities. Beethoven produced important works while the French were at the gates, and afterward in the streets of Vienna. In our own time, and under heartrending circumstances, Shostakovich has been able to write a 'Leningrad' Symphony which has attracted the attention and a decidedly large measure of approbation from the music lovers in the United Nations of two continents. There is a vast amount of musical performance still, in all the warring countries. But a world war, or any war, does not make the path of all music an easier one. Our own difficulties are already starting to make themselves apparent, and these difficulties will doubtless grow more acute as the conflict lengthens.

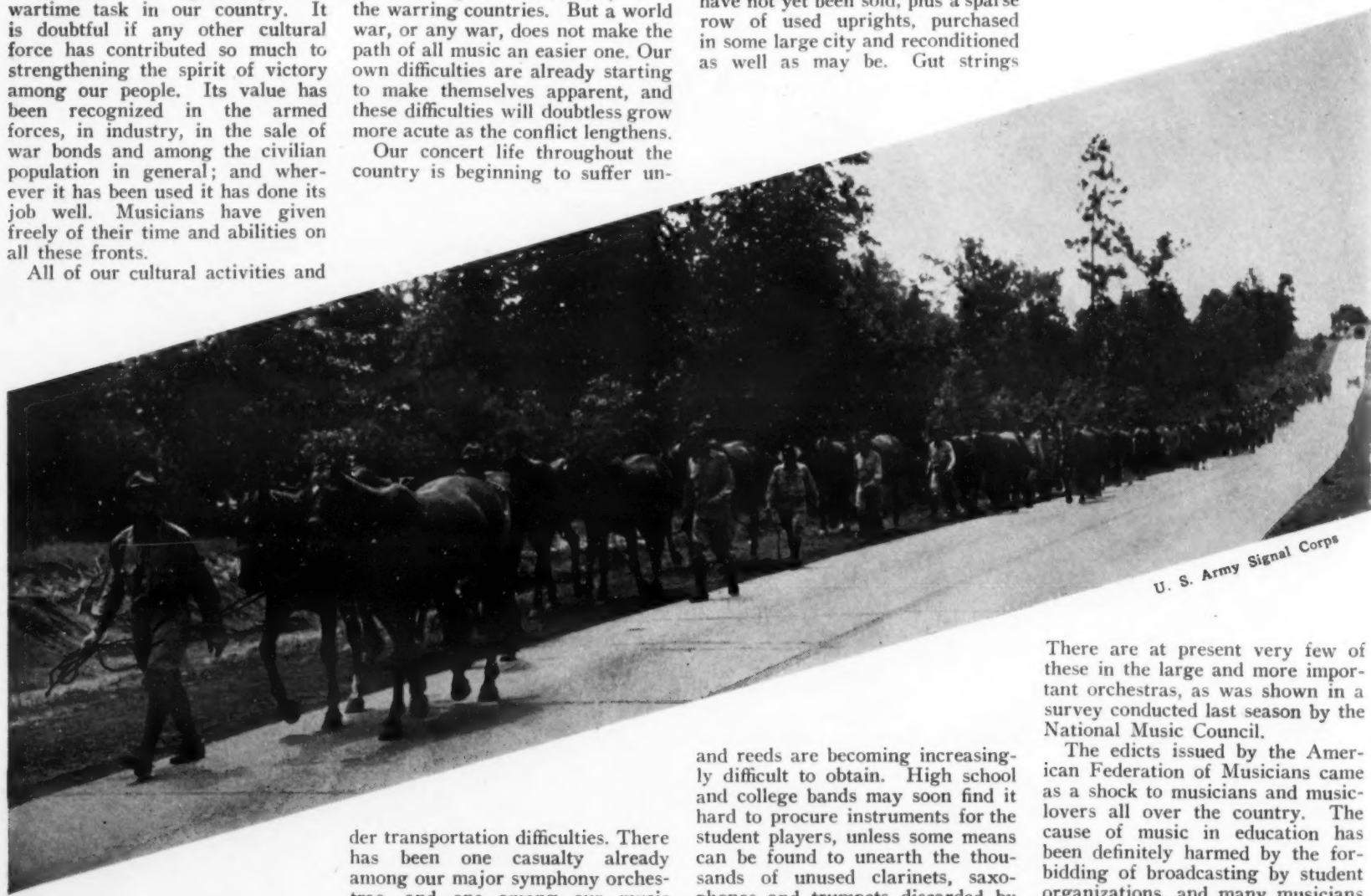
Our concert life throughout the country is beginning to suffer un-

on hand of band instruments were later frozen at the factories and at the wholesalers. The sizes and weights of paper used in printing music were definitely regulated by the government some time ago. A recent regulation has curtailed the amount available for printing to ninety percent of the weight used in 1941. Further curtailment may be in the offing. The ranks of teachers of music in the public schools, colleges and universities are being depleted of young men teachers.

Our supply of the instruments with which music is made is diminishing gradually. Just how far this has gone up to now it is impossible to estimate. It is doubtful whether anyone has been prevented yet from studying the piano because he could not obtain an instrument, but this condition may be with us before the war is over. Piano stores in many of our smaller cities and towns already present a rather pitiful appearance, their stocks consisting of one or two new grands which have not yet been sold, plus a sparse row of used uprights, purchased in some large city and reconditioned as well as may be. Gut strings

fection to the splendid musical instruments which America has produced up to now. You can take all the exact measurements of one of our best concert grands and reproduce that instrument to perfection, as far as every appearance goes. But if the proper workmen do not put it together, and give it those final touches which make it what it is, in the end you will not have a fine concert grand, but something which sounds as though it came off a production line in a stencil factory. Our post-war instruments will probably not immediately be up to pre-war standards, either in quality or quantity.

Our symphony orchestras know that they will probably have to reckon with curtailed financial support from their sponsors in the future, and, in addition, they are now beginning to feel the effects of selective service on their younger members, although this latter situation can probably be met to a certain extent at least, by the engagement of more women players.



U. S. Army Signal Corps

institutions have felt the impact of the war, and it is not to be expected that music should go unscathed in a world crisis such as the present one. Before we ask ourselves where we go from here, therefore, it may be well to make a short survey of where we stand at the present moment.

A war, even a world war, does

(Mr. Hughes emphasized many of these points in a recent address before the annual meeting of the Music Library Association.)

der transportation difficulties. There has been one casualty already among our major symphony orchestras, and one among our music journals, although another musical magazine has just come into existence, so the score in this regard is equal. Last season there were 124 different organizations which put on productions of opera in the United States; this season there are seventy-three. The production of new musical instruments ceased entirely on July 30, last, except for those instruments designated for the armed forces, and certain instruments containing ten per cent or less of war materials. The stocks

and reeds are becoming increasingly difficult to obtain. High school and college bands may soon find it hard to procure instruments for the student players, unless some means can be found to unearth the thousands of unused clarinets, saxophones and trumpets discarded by the pupils of other days, and now lying in attics and closets all over the country. Many band and other small instruments are now going abroad with our troops. It is safe to predict that most of these instruments will never return.

Many of the most skilled and experienced artisans who make musical instruments are disappearing into the war factories. It will be no easy task to bring them together again. It is the touch of the artist hand that gives the final per-

There are at present very few of these in the large and more important orchestras, as was shown in a survey conducted last season by the National Music Council.

The edicts issued by the American Federation of Musicians came as a shock to musicians and music-lovers all over the country. The cause of music in education has been definitely harmed by the forbidding of broadcasting by student organizations, and many musicians who formerly depended on the making of records for a major part of their income have now had this source denied to them. Musical conventions, festivals and contests have had to be discontinued in many instances for the duration.

On the credit side, reports from various parts of the country indicate a substantial increase in the classes of private teachers, and not a few educational institutions have had larger enrollments than usual

(Continued on page 198)

An Outstanding Pianist **ELLEN BALLON**

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"Ellen Ballon's playing was technically proficient and possessed power and vitality. There was a monumental quality about her performances."
N. S., N. Y. Times,
Feb. 14, 1943

"Miss Ballon is a good musician. She had the fundamental technique to encompass all of the works on the program."
R. L., N. Y. Herald Tribune,
Feb. 14, 1943

"The piano recital of Ellen Ballon added another success to the career of the gifted Canadian musician."
G. B., N. Y. Journal-American,
Feb. 14, 1943



"The Canadian pianist played everything she undertook clearly and cleanly . . . set forth firmly by her sure and strong fingers."
N. Y. Sun, Feb. 14, 1943

"The excellent Canadian pianist, Ellen Ballon, elected to play Beethoven's C minor Variations, the long and complex work, offering the pianist a chance to display a dazzling technical skill."
N. Y. Eve. Post, Feb. 14, 1943

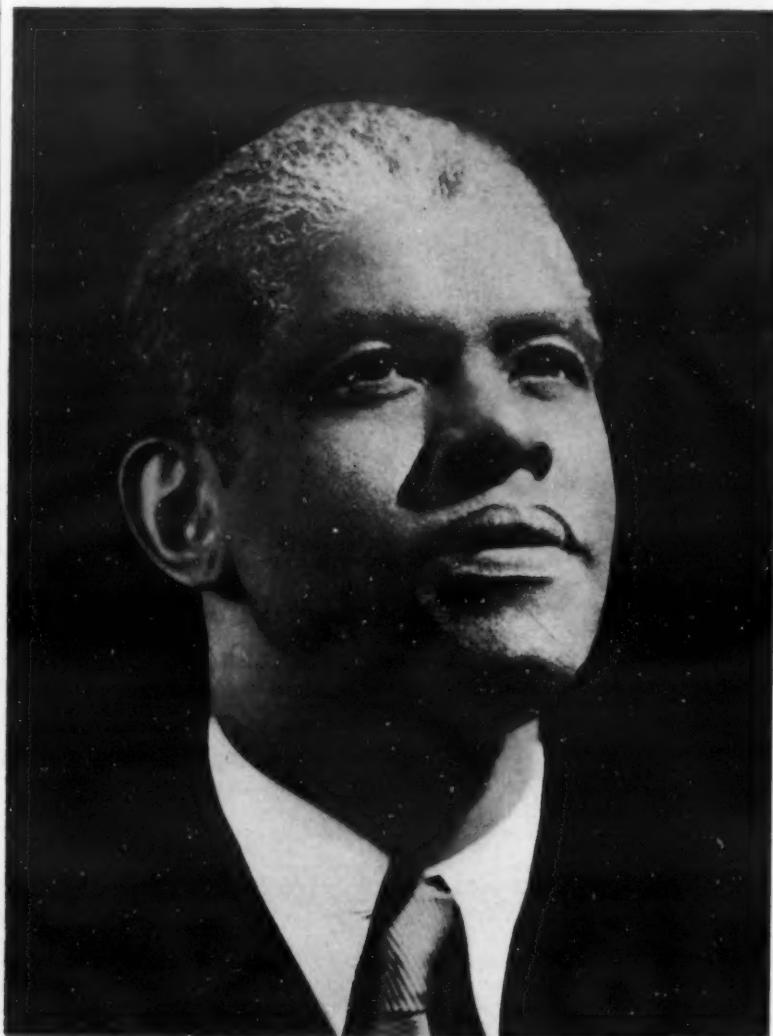
"Sound technical and broad tone marked the playing of Ellen Ballon in Town Hall."
N. Y. World-Telegram,
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"There was distinction in the program and distinction in the singing of it and there was moreover the unmistakable sincerity of the true artist from beginning to end. The result proved anew his extraordinary mastery of the art of projecting music and verse without slighting either. It is a great and a rare art and he possesses it in abundance."

Boston Globe:

"To know the consummate art of Roland Hayes is also to treasure it . . . an artistic experience of rare beauty shared by a very large and sympathetic audience. . . . He has no peer in the refinement, sensitivity, and concentration he employs in the interpretation of song."

*First Boston appearance since publication by Little, Brown & Co., Boston, of the Atlantic Monthly Press book

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by MacKinley Helm

. . . a stirring revelation of the life of a great singer, as rich and vibrant as the timbre of his voice."

Seattle:

"Hayes Enthralls Capacity Crowd."

The Seattle Times, March 25, 1942

New York City:

"Roland Hayes, the Negro tenor, showed once again that he is a unique artist. Time has not blurred his sympathies nor his gift for making even a three-line song a complete experience in which the last shade of meaning is explored and communicated."

New York Times, Oct. 27, 1942

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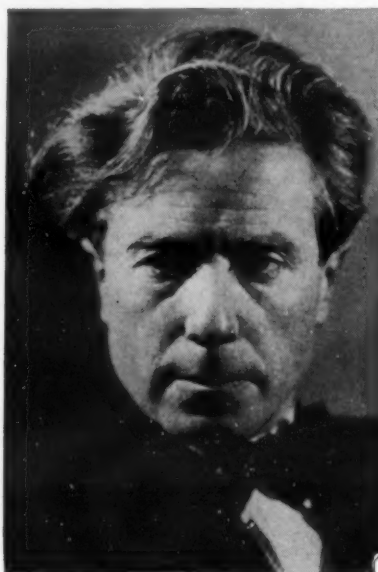
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Columbia Records

DEFAUW NAMED CHICAGO CONDUCTOR

**Symphony Appoints Belgian
as Successor to Stock—
Lange to Remain**

CHICAGO (By Special Dispatch). — Désiré Defauw, Belgian musician, now conductor of the Concerts Symphoniques in Montreal, has been appointed musical director and conductor of the Chicago Symphony for the 1943-44 season, succeeding Frederick Stock who died last Oc-



Désiré Defauw

tober. Notice of the appointment came from Edward L. Ryerson, president of the orchestral association, who also announced that Hans Lange, Dr. Stock's associate for several years, will continue his connection with the orchestra, conducting part of next season's concerts and directing the activities of the Civic Orchestra, the Symphony's training group.

Speaking for the orchestral association, Mr. Ryerson said: "We feel that we are particularly fortunate in being able to bring to Chicago such an outstanding musician as Mr. Defauw and at the same time retain the services of such an able conductor as Mr. Lange. The people of Chicago can therefore be assured that the high standard of music that has been established by the Chicago Symphony orchestra over the last 52 years will be continued under the direction of Mr. Defauw and Mr. Lange."

Symphony's Third Conductor

Mr. Defauw will be the third conductor of the Chicago Symphony which was founded by Theodore Thomas in 1891 and conducted by him until his death in 1905. Frederick Stock, then a member of the orchestra, succeeded Thomas and carried on until death also took him last Fall. Mr. Lange has conducted most of the concerts since then.

Mr. Defauw made his Chicago debut as guest conductor of the orchestra on Jan. 7 and 8 this year. He was born in Ghent, Belgium, in 1885. He studied at the Ghent Conservatory and at the Royal Conservatory in Brussels and made his mark as a violinist and conductor at an early age. In 1906 he was appointed head of the New

Symphony Orchestra in London where he remained for four years, and he made guest appearances with orchestras in Berlin, Rome, Vienna, Moscow, Madrid and Budapest.

In 1913, he formed his own string quartet and two years later was engaged as conductor of the Society of Classic Music, founded by Joachim, in London. Returning to Brussels, he instituted the Concerts Defauw and, at the age of thirty-five, was appointed director of the Concerts du Conservatoire. He became director of the Belgian national radio in 1924 and in 1933 was appointed master professor of conducting and orchestral classes at the Royal Conservatory. In 1937 he established the Orchestre National de Belgique.

Mr. De Fauw's first appearance in America was in December, 1939, when he appeared as guest conductor of the NBC Symphony at the invitation of Arturo Toscanini. When Hitler invaded Belgium in May, 1940, Mr. De Fauw was conducting in Italy. He made his way to London and proceeded from there to Montreal to take up his present position. In the United States he has been guest conductor with the Boston and the Detroit orchestras, in addition to the NBC Symphony.

Mr. Defauw will come to Chicago early in April to conduct a special concert for sustaining members of the orchestra association, and to make plans for the new season.

Two Weeks in Chicago For Metropolitan Opera

The Metropolitan Opera will visit Chicago for the first time in thirty-three years when it begins a two weeks' engagement at the Chicago Civic Opera House on March 22. No advance guarantee nor subscription is involved, and the company will depend entirely upon box office ticket sales to assure the financial success of the engagement.

Announcement of the Chicago trip was made by Edward Johnson, general manager of the Metropolitan, who also disclosed that a week of non-subscription opera will be added to the Metropolitan's New York season beginning March 15, immediately following the close of the regular winter series.

The two weeks in Chicago and a week in Cleveland will constitute the Metropolitan's curtailed tour this year.

Gallo Reappointed Chicago Opera Head

CHICAGO (By Special Dispatch). —The Chicago Opera Company will present a five-week season of opera repertoire beginning Nov. 6, and Fortune Gallo, well known impresario, has been re-engaged as general director, according to an announcement by the board of directors of the Chicago company, of which Robert Hall McCormick is chairman.

The directors noted the success of last year's productions under Mr. Gallo and declared that they feel they have a public mandate to continue next season.

NEW YORK

"The results of her work on her voice were apparent, for not only has its range been extended, but it has also gained in expressive power. . . . Since it is a naturally large and pleasant voice, and since she has also gained in artistry, her singing was charming. . . . The songs were sung with comprehension and delicate feeling."
—Times

NEW YORK

"A singer who merits serious consideration is Janet Bush, who was heard in recital in Town Hall last night. . . . Miss Bush's voice is a sensuous mezzo-soprano of considerable amplitude and good range. It is freely produced and well-focused. . . . The singer's interpretations were always intelligently planned and expressive."
—Herald-Tribune

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AMERICAN SINGER

Janet Bush

Mezzo Soprano

CHICAGO

"Miss Bush has a rich, flexible, easy voice, of fine but unobtrusive quality, that glides from note to note, from measure to measure with no apparent effort—the kind of 'art' that erases all the technical trials that have gone into the making of art. . . . Her perfect poise of manner and confidence in her throat to give forth the proper note resembles the ease which a dancer or an acrobat from a 'royal family' performs his feats, learned in infancy and practiced through youth to maturity. . . . Such poise is inborn—it cannot be acquired by hard mature study. . . ."
—News

CHICAGO

"Janet Bush, the pleasant and engaging mezzo-soprano, effected a successful first appearance here. . . . Miss Bush's voice is powerful and capable of expressing the emotions; this she made evident in her singing. . . . The singer has to her credit clear diction in German, French and Italian and in English as well when using the vernacular texts. . . ."
—Herald-American

NEW YORK

"A well-trained voice of mellow quality. . . . Miss Bush is definitely in the season's better half of promising newcomers. . . ."
—World-Telegram

NEW YORK

"There are more than a few other famous singers who would gladly trade their vocal endowment for the voice which Janet Bush loosed at her recital in Town Hall last night. It is described as a mezzo-soprano, and properly enough, for it combines deep rich contralto tints with the brighter sheen of the true soprano. . . . Miss Bush's musicianship is of the quiet kind, but the taste and studious care with which the singer applied it yielded sound interpretative returns. . . . Miss Bush is definitely a singer of promise."
—Sun

BOSTON

"Janet Bush has a large voice of a pleasant quality. She sang her program with taste and musicianship, achieving a most effective interpretative authority. . . ."
—Herald

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WANDERING NATIONAL ANTHEMS

Patriotic Hymns Have Played Important

Roles in Political History of Many

Nations—Origin of Several Traced

By PAUL NETTL

THERE have been many attempts to estimate the influence which political history has had on music, but rarely has there been any attempt to evaluate the fluence of music on history. Music does, however, play a great part in political history. The beginning of Beethoven's Fifth Symphony has become the musical symbol of the grim determination for victory of the United Nations. In the nineteenth century the name of the composer Verdi rallied the Italians in their uprising against Austrian rule. Not only was the name of the great composer made up of the initials of "Victor Emanuele Re d'Italia" but the Italians regarded the creative genius of the maestro as a symbol of their national aspirations. And Smetana's heroic opera 'Libussa,' in which the legendary Czech Queen prophesies a renaissance of the Czech people, has been given credit for inspiring a good part of the Czech movement for independence.

Military Psychology

It is well known how enthusiastically the countries of the Protestant Reformation reacted to Luther's militant hymn: 'Ein feste Burg'. And finally, not a small part of the successes of the Nazis was due to their utilization of group singing. There are many reports of how great battles were decided by a fiery song or an inspiring march, struck up at just the correct psychological moment. Thus the 'Marseillaise' often inflamed the French to attack and had such an explosive effect on them that it has been sometimes forbidden, even in the Vichy regime, whenever the authorities were afraid of too much enthusiasm.

In Austria, during the whole reactionary first half of the Nineteenth Century, it was strictly taboo, but when Schumann was in Vienna in 1839 he smuggled the forbidden melody so skillfully into his 'Faschingsschwank aus Wien' that it was even difficult for the Viennese critics of the time to sniff it out, let alone the Viennese police, who were certainly no musical Gestapo. Schumann got off easier than the Prague opera singer, Rudolph Bandler, who, during the first World War, sang Schumann's 'Die Beiden Grenadiere,' that song of praise for Napoleon, in an Austrian officers' barracks. His success was great, but when it was reported to the colonel that Bandler had smuggled in through this piece the hostile 'Marseillaise' he was put into the guard house for two days.

This is not the only unpleasantness which musicians had with the national anthems. Dr. Muck, it is well known, had great difficulties

when he allegedly refused in Boston in the first World War to direct 'The Star Spangled Banner' and Toscanini, who now-a-days directs it with great enthusiasm, and directs it correctly without the usual sentimental sugar-coating of the second part, this Toscanini had to leave his homeland, Italy, because he refused to play the "Giovinezza," the Italian Fascist march.

One can scarcely blame Toscanini, for this 'Giovinezza' is, from the musical point of view, trash, and so lacking in originality that the refrain 'Giovinezza, Giovinezza, Primavera di bellezza' is recognized immediately as the refrain of a German nursery rhyme that is still sung to the words: "Drum ade, ade, ade." And in addition, the composer Castaldo borrowed from musical motifs of the Frenchman G. Blanc, according to various histories of Fascism.

Oh, if only the composer who has to write a national anthem did not have in his subconscious mind so many of the choice melodies of others! That is the reason why most national anthems are really international. Not only composers but national groups and countries interchange their national anthems just as they interchange coats of arms and national mottoes.

"God Save the King"

In the first World War the English sang their well known national anthem 'God Save the King' while on the other side of the trenches the Germans sang the same melody to the text 'Heil dir im Siegerkranz.' In 1795 in Berlin in Rambach's patriotic play 'Der grosse Kurfürst von Rathenow' the Kapellmeister, Bernhard Wessely, interpolated the English hymn with its German text between acts. And when King Frederick William III some days after entered the theatre, he was greeted by the entire audience with this new anthem. The king had no musical scruples to using the English anthem or he may have thought that it would bring him luck—and he needed luck at that time.

Not Enough "Oomph"

The melody has, in fact, been extremely popular and even in old Austria, under Joseph II, it was tried out as the melody for the Austrian national anthem, but the Austrians didn't seem to like the music. It just didn't have enough "oomph" for the rhythm loving Austrians. But in Russia, Sweden, Switzerland, Lichtenstein and America, it has enjoyed a tremendous success—even in Latin America it has been adopted. Henry Carey wrote the song and it appeared in 1744.

Recently a Vichy minister declared that the English had stolen it from the French but the Vichy French seem not only to be bad psychologists, but bad musicologists as well, for the Carey melody is similar to many melodies of the Eighteenth Century. I remember a Gaillard dating from a 'Tabulaturenbuch' and Telemann wrote in his 'Getreuer Musikmeister' the following minuet.



The secret of the tremendous attraction of this song consists probably in its solemnity and dignity, its well balanced sequences and penetrating motifs, all true Gaillard music.

When one compares the musical structure of 'Rule, Britannia' with that of 'God Save the King,' it is easily understood why 'Rule Britannia' remained exclusively British and never became international. 'God Save the King' was monarchical and could be used anywhere where kings ruled. Not so the hymn of the English Empire. When in 1740 it appeared for the first time in the masque 'Alfred' it resulted in an ovation for the composer, Dr. Arne. This hymn is, in fact, typically English, that is, it has the pathetic Handel style which expressed so clearly the might and wealth of England in the eighteenth century. Richard Wagner liked it particularly well and said once that the first eight notes were, musically speaking, the most typical expression of the British race, that in this anthem the whole British character was contained. 'Rule Britannia' was a common anthem of all Great Britain in that its composer was an Englishman, the writer of the text, James Thompson, a Scot, and the singer who sang it for the first time an Irishman. Wagner not only used it for his Overture 'Rule Britannia,' but also in 'Tristan.'

When Wagner said that the anthem of a people should express the real spirit of that people, he was probably not aware of the fact that the most musical country of the world — Germany — has, strictly speaking, no national anthem of its own. Prussia hunted almost for centuries for a national anthem and the 'Heil dir im Siegerkranz,' with its melody by Carey, was, up until 1820, without a serious rival. In 1820 it was not a German but an Italian, Spontini, who presented the Prussian state with a new anthem, and who composed the first national German anthem of any popularity, an operatic, sugary Italian melody with exaggerated rhythms and exacting trills. How Prussian grenadiers could sing anything like it is hard to understand. This anthem, 'Der Preussische Volkslied' was still sung in 1871 in Berlin when the Germans came home from France.

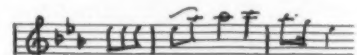
Then the good old Austrian imperial hymn of Haydn 'Gott erhalte Franz den Kaiser' was adapted to 'Deutschland, Deutschland, über alles.' It has been said that Haydn borrowed the melody from the

Croats. It could, however, just as well be called Bohemian, for in an old Bohemian processional of the fourteenth century the skeleton of the melody is clearly evident.



Haydn's anthem became so popular in Croatia that its melody was

adopted to popular music just as many of Mozart's arias have been absorbed in Czech popular music. This reminds me of the fact that the Czech national anthem 'Kde domov můj?' ('Where Is My Home?') which was sung for the first time in 1826 in the operetta 'Der Dratenbinder,' composed by Skroup, was strongly influenced by a theme from the Adagio of the Sinfonie Concertante (K.E. 297b).



But here one can agree completely with Wagner's theory. No other national hymn could express the lyric beauty of the Czech countryside and the peaceful temperament of the Czech peasant folk better than this song. But also in another respect one might agree with Wagner's theory if one examines the 'Horst Wessel Lied' of the Nazis. Horst Wessel, who is today considered by the Nazis as a national hero, was an extremely problematical character, whose favorite melody was one of those which occasionally are sung in low cabarets of the sea ports. When he "wrote" his famous song of the S.A. he used this questionable melody. I remember as a boy having heard the melody in Bohemia with the following text:

"In Tschaslau lebt einst ein Schneider
Der war die Zierde seiner Profession."
("In Tschaslau once there lived a tailor
The ornament of his profession.")

And the song goes on to tell how this tailor loves the Countess Kuni-gundi, but murders her and then every night is visited by a horrible ghost until Satan himself takes him away. The melody, however, was sung by sailors in Hamburg dives for a song which told of a voyage to Africa in the course of which the hero is captured by pirates but later freed by a German prince. Franz Magnus Böhme has the song in his book 'Volkstümliche Lieder der Deutschen' (1895). Text and music display the poorest of tastes. I give the original melody here according to Böhme, but even this tune is not German. I am of the opinion that it originated in Bohemia.

In the first World War Czech soldiers sang a march tune to the melody and German soldiers mocked

(Continued on page 171)

MARJORIE

Lawrence

Returns

AS THE SEASON'S

GREAT ATTRACTION



IN RECITAL

Town Hall, New York, Nov. 29, 1942

"The finest examples of vocal artistry heard in this city for quite some time."

—Noel Straus, Times

"The intelligence and sumptuousness of her delivery has not recently been equaled by any soprano hereabouts."

—Robert Bagar, World-Telegram

IN OPERA

As Venus in Tannhaeuser at Metropolitan, New York, January 22, 1943.

"Miss Lawrence's delineation of Venus has not been equaled here since the days of Olive Fremstad, the greatest Venus the Metropolitan ever boasted."

—Jerome D. Bohm, Herald Tribune

"Her portrayal was epoch-making."

—Grena Bennett, Journal-American

"In sum, this was an exceptional, complete revelation of the passage, done so eloquently that the audience interrupted the performance with applause."

—Olin Downes, Times

IN RADIO

On Coca-Cola Broadcast — CBS — Sept. 7, 1942

"To thousands of listeners the ring of Marjorie Lawrence's voice was the most cheering news in many a day."

—Time Magazine



HIGHLIGHTS IN CURRENT TOUR

Coca-Cola Broadcast with Kostelanetz (re-engagement)—Jan. 31st

Philadelphia Orchestra, Ormandy conducting —Feb. 16th

Havana, Cuba, Pro-Arte recital—Feb. 23rd

Miami (Fla.) recital—Feb. 28th

Washington, D. C., Constitution Hall recital, Apr. 20th, with Philadelphia Orchestra

Baltimore — With Philadelphia Orchestra — April 21st.

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A Visit to Toscanini

(Continued from page 25)

tuning forks all over the house and the stamping begins.)

Amid this confusion, one of the subscribers—"the most savage"—neared the pit and shouted wildly at the orchestra men, "Is there no one here who can conduct 'Aida'?" The second 'cellist pointed at Toscanini—"Let him conduct, let him conduct," he said eagerly. Excited and seemingly at a loss as to his next move, Toscanini left the pit and wandered on to the stage. Worse confusion reigned there. At last he was told to change his orchestra uniform to a black coat. The young man had never worn such a coat and somehow he was quite against the idea. The performance therefore had a conductor who upset propriety by conducting in his orchestra uniform instead of the accepted attire—the black coat.

Frightened at First

The frightened young man stood there for a time. Yes, he knew the score perfectly, or, to put it more accurately, he knew every note that was to be sung or played and knew every gesture to be made on the stage, but nevertheless, he stood aghast at the idea of leading the performance. He had entertained the notion that he would conduct some day—perhaps when he would be thirty, but at nineteen. . . . He began to conduct and as he went on, his arm became tense, heavy and tired, but soon all this passed and he conducted the entire performance with freedom and surety. There was no orchestra score on the stand when Toscanini stood up to conduct—the previous conductor had used a piano score and this was lying on the stand, but the young man never looked at it.

And how was it that a young 'cellist playing in an orchestra pit knew so much about the opera? No man ever had a better opportunity. The talented orchestra musician after playing an opera over and over again will learn his part by heart; being free to look around him, as it were, he will learn, if he is especially gifted, the parts of others as well (just as there are some singers and dramatic actors who know their colleagues' parts as well as their own).

But—and this is important—Toscanini had coached the singers of this opera troupe; they were always asking him to teach them. The entire company knew that they had among them a highly talented musician and they were intelligent enough to realize that they could learn much from him. The singers had realized this when Toscanini had officiated at the piano during all the rehearsals of Italian operas with which the Brazilian conductor, Miguez, was not familiar. The young man had schooled himself well in these operas by constant association with the singers.

We gather, then, that even at nineteen, Toscanini was beloved and respected by the entire troupe. They believed in him implicitly and when his grand moment arrived he was helped on all sides by those whom he worked with and be-

frinded. Students of conducting might learn with great benefit to their future from that first Toscanini appearance. There have been too many orchestra men, who, when risen from the ranks, to conduct their colleagues with whom they have sat for years will act as if they had not been properly introduced.

Remembers Two Errors

Two more items which Toscanini remembers about his first performance—that he did not receive "one penny" for conducting the opera (although the company presented him with a gift later on) and that he erred twice. Once he gave a down beat at the wrong time—the other time, a lapse of memory occurred which plagued him ever after when he conducted 'Aida'.

All afternoon, hearing Toscanini speak, I felt that he was forever occupied first and foremost with matters relating to tempi. He showed this concern not only by the stories he told, but by rising from his chair from time to time to clinch matters by conducting in their proper tempo passages which are often spoiled by conductors. In this connection I remembered what Richard Wagner had written: "The whole duty of a conductor is comprised in his ability to indicate the right tempo".

Whenever he played for Verdi some of the composer's music that puzzled him and for which he had his own ideas—especially about

nuances—Toscanini had a difficult time. First he would talk to the composer and then would come the significant silence which always

meant that Toscanini's time had come and he must seat himself at the piano. He would not begin (Continued on page 305)

A MEMENTO OF TOSCANINI'S YOUTHFUL SUCCESS



THIS is a photographic reproduction of the announcement of a performance at the Imperial Theatre in Rio de Janeiro on Aug. 5, 1886, six weeks after Arturo Toscanini's sudden and unexpected emergence there as a conductor of opera. (His debut was made on June 25, the second night of the season, with 'Aida'). In accordance with the custom of the times, the performance of Aug. 5 was a benefit for the young cellist who had leaped into fame in his new capacity overnight. The opera was Gounod's 'Faust'. In one of the intervals, Toscanini conducted the Overture to 'Il Guarany', by the Brazilian composer Antonio Carlos Gomes. The applause was such that the nineteen-year-old conductor then led the orchestra in Bolzoni's Minuet. This had to be repeated. A contemporary account of the event tells of various gifts bestowed upon the young musician, including a silver cup, saucer and spoon; a ring with diamonds, a gold porte-crayon, a brooch pin with diamonds, a tie pin, gold shirt buttons and a gold watch and chain.

'BORIS' PRESENTED IN PHILADELPHIA

Metropolitan Offers Russian Opera—'Lucia' Given by La Scala Forces

PHILADELPHIA, Feb. 5.—Impressively-staged, the Metropolitan Opera's production of 'Boris Godunoff' at the Academy of Music on Jan. 19 was acclaimed by a near-capacity audience and represented one of the high points of the Philadelphia season. Extraordinary interest attended Alexander Kipnis's initial appearance here in the title role and special attention also focused on George Szell, observed locally for the first time as conductor of opera and manifesting experienced musicianship and discerning appraisal of values.

Mr. Kipnis sang in Russian (the other participants using Italian) and as anticipated, his vocal interpretation was of a superior order and marked by the customary mastery of line, phrasing, and nuance, particularly in the Monologue and the Death Scene. Dramatically he realized a valid and effective characterization as the unhappy Tsar.

Kerstin Thorborg's Marina rewarded eye and ear; René Maison proved acceptable as the Pretender although he has been heard to better advantage in other parts; Salvatore Baccaloni contributed a telling impersonation as Varlaam. Nicola Moscona as Pimenn and Leonard Warren as Rangoni were grati-

fying and the remaining roles had excellent service from Irra Petina, Marita Farrell, Anna Kaskas, Doris Doe, Alessio De Paolis, Mack Harrel, John Gurney, and others. The Metropolitan Opera chorus deserves special praise for fine accomplishments in the stirring choral ensembles and, collaborating admirably with Mr. Szell, the orchestra gave a highly satisfactory account of its resources.

Again starring two guest artists from the Metropolitan Opera—Hilde Reggiani and Bruno Landi—the Philadelphia La Scala Opera Company offered Donizetti's 'Lucia di Lammermoor' at the Academy of Music on Jan. 16 with Giuseppe Bamboschek, a secure and knowing conductor. The appeal of the opera and the popularity of the leading singers resulted in a sell-out and the audience was demonstratively enthusiastic.

The title role is one of Miss Reggiani's best and on this occasion she was in good form, making a brilliant showing in the Mad Scene. Mr. Landi's Edgar was distinctive; Giuseppe DeSurra and Nino Ruisi as Ashton and Raymond filled their parts well. Virginia Blair, Alisa; John Ross, Arthur, and Joseph Craig, Norman, completed the cast.

WILLIAM E. SMITH

Bergerman New President of Carnegie Hall

The directors of Carnegie Hall, Inc., have announced the election of Milton M. Bergerman as president of Carnegie Hall. For the duration of the war Mr. Bergerman will act in place of Robert E. Simon, Jr.,

who enlisted in the Army early this fall. Mr. Bergerman is a member of the law firm of Bergerman & Hourwich and is treasurer of the Citizens Union. He is active in many civic and artistic enterprises in New York City and is author of numerous articles and books on legal subjects.

KREISLER IS SOLOIST WITH PHILADELPHIANS

Violinist Plays Mendelssohn Concert Under Ormandy—Van Vactor Work Heard

PHILADELPHIA, Feb. 5. — Appearing locally for the first time since his accident two years ago, Fritz Kreisler was the "star" at the Philadelphia Orchestra's Jan. 29 and 30 concerts, Eugene Ormandy conducting. The esteem and affection in which the eminent violinist is held had forceful demonstration in the prolonged applause which greeted his entrance—musicians and audiences at both concerts saluting him by rising—and the ovations which followed his performance in Mendelssohn's E minor Concerto. The interpretation bore the impression of the authority and artistry long associated with Kreisler's name and the accompaniments by Mr. Ormandy and the orchestra were exemplary as to balance and tone.

Given its initial Philadelphia presentations, David VanVactor's 'Overture for a Comedy', No. 2, found a hearty reception.

W. E. S.



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When Operetta, too, Had Stars

French Opera Bouffe and Viennese Operetta, as Well as Gilbert and Sullivan, Required Casts Who Could Sing as Well as Act—Many Operetta "Crazes" Have Had Their Day

By HENRY SHERMAN ADAMS

NOW and then, getting a bit nostalgic, I speak of the golden age of comic opera. For one thing, it has a sort of pleasant sound.

More often than not, the verbal reaction is: "Oh, yes, Victor Herbert".

Oh, no. My mind on such occasions is harping back to a period before that Dublin-born composer experienced his well-deserved degree of limelight. I am going back to the last century; for before Herbert's time, a marked change had come over the comic opera state of things in this country.

I say "comic opera" for the reason that we theatregoers who were so fortunate as to live and have our being in the final third of the Nineteenth Century got in the way of using that term whether we were speaking of opera bouffe, operetta or simon-pure musical comedy. It was so convenient; and, to tell the truth, most of us did not know the difference.

After all, what's the odds? Comic opera, so I read, has plenty of precedent in the matter of time. For Adam de la Hale, the *trouvère* who is credited with having given the tone world the first work falling into that category, was born 703 years ago. As you will doubtless not remember, he turned out 'Le Gieus de Robin et de Marion', which apparently bore no relationship to the 'Robin Hood' of De Koven or the 'Robin des Bois' ('Der Freischütz') of centuries later.

Comic vs. Grand Opera

So comic opera it shall be with me, as I look back on the golden age of it. Keeping away, of course,

from such glorifications of it as 'Die Meistersinger von Nürnberg', and 'Der Rosenkavalier' or the opera buffa type represented by 'Don Pasquale'. These and other veritable comic operas we long ago became accustomed to place in the "grand" class. Until the Nineteenth Century was about four-fifths spent it was a case of there being nowhere else to go.

I got my first taste of comic opera while the era of opera bouffe was still part and parcel of theater-going, although by way of fleeing before the incoming spotlessness of Gilbert and Sullivan. In other words, this London partnership was beginning to tell the world that there could be a happy union of words and music without so much as a trace of downright naughtiness, or even innuendo, and 'H.M.S. Pinafore' was in the early stage of epidemic on this side of the Atlantic. Thus the operatic tale of the lass who loved a sailor, it was, that ushered me into a world of enchantment.

The 'Pinafore' Craze

'Pinafore', as we were wont to say for short, was still carrying on at the Opera Comique in London toward what proved to be a goal of some 700 nights. The rage started there in 1878, had crossed the Atlantic and was bent on setting the Mississippi, Ohio, Missouri and Kennebec, as well as the Hudson, on fire, when I heard it in Hartford. This by a "scratch" company, which was so un-Savoyard as to "rag the show" a little. I remember well that Sir Joseph Porter, K.C.B. adlibbed "I wear these breeches because I don't like pants" with the feminine contingent of the chorus naturally responding,

WHO SANG



Digby Bell and De Wolf Hopper

"No more do his sisters and his cousins and his aunts." I am inclined to think that I have lost little by forgetting all else having to do with that performance. Any one could do 'Pinafore', and I guess that this was an instance of any one's having a whack at it.

Strange, looking backward after all these years, that 'Pinafore' craze, and unique, apparently, in the musical world. All over the land, it spread like wildfire. There was even a juvenile company in whose ranks was Frances Brough, a Cumberlandshire lass marked by the god of destiny to become the supremely gifted actress named Julia Marlowe. She was also a "juvy", it is no less interesting to recall, in 'The Chimes of Normandy', one of the best of the early French departures from the opera bouffe tradition.

The 'Boston Ideals'

Outstanding among the 'Pinafore' productions of the craze days was that of the Boston Ideal Opera Company; and in my memory it remains such, notwithstanding the circumstance that in both London and New York I have seen the Savoy repertoire organization infuse it with the right spirit of both humor and music. The 'Ideals', I believe,



Lillian Russell as Patience

was formed from church choir material by a Mrs. Ober, which might easily account for operatic ways that in these days would be set down as straightlaced, to say the least. Mary Beebe, Adelaide Phillips, Henry Clay Barnabee and George Frothingham were in its excellent roster of names. And it gave forthright performances of not only 'Pinafore', but 'Fatinitza' and 'The Pirates of Penzance'. Also as a bold departure from custom, nothing less than 'Le Nozze di Figaro'. Not so bad, and not so

(Continued on page 120)



Marion Manola as Boccacio



Mme. Judic



Hattie Delaro as Yum Yum



Pauline Hall and Marion Manola in the Original 'Erminie'

MARIO BRAGGIOTTI

In Duo Piano Recital With

WALTER SHAW



Mr. Shaw is a young pianist of great technical proficiency and excellent ensemble sense.

Kansas City Times, Dec. 7, 1942

Smooth collaboration and masterful timing. *Atlanta Journal, Oct. 15, 1942*



← The two piano transcriptions they use are by Mr. Braggiotti and these transcriptions are as unorthodox as their performance. But the effect they achieve is like a windswept sky, and the tonal richness of their harmonization sometimes has the sound of a whole orchestra of pianos. *Rochester, N. Y., Times Union, March 18, 1942*

"SENSATIONAL HIT! LITERALLY BROUGHT DOWN THE HOUSE"

New York Journal-American, Dec. 28, 1942

"AN OVATION WELL-DESERVED!" — *Cleveland Press, July 25, 1942*



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De Bellis

Singing Stars of Operetta's Heyday

(Continued from page 118)

good. In any event, it offered no proof that these admirable troupers would not do better to stay in the field they had made their own. For they were troupers. New York saw little of them, but in smaller communities their coming once a year was something looked forward to most eagerly. They were nothing short of an event.



Louise Theo

From the firm foundation of the Ideals of Mrs. Ober arose at length The Bostonians whose fame reached its height toward the close of the last century with its good luck in getting hold of Reginald De Koven's 'Robin Hood', which gave the company a longer stay in town than its progenitor had ever enjoyed. For a long time this musical setting of an old tale more or less legendary was quite the go; 'Oh Promise Me' and 'Brown October Ale' were on piano racks all over the land.

Wagner and von Suppé

But here I must turn back the pages of my memory book to 1882, when I came to live in New York. 'Pinafore' then had been my sole introduction to a sphere of ineffable delight, a sphere widely removed from the "grand" manner of drama with music and yet quite as well entitled to be proud of its masterpieces. I, for one, make no bones of speaking of 'Boccaccio' and 'Tristan und Isolde' in the same breath. Why not, when the history of the Metropolitan Opera House cannot be written without taking note of the one as well as the other?

And did not Artur Bodanzky himself tell me some years ago that Franz von Suppé was "a great genius"? Which is all the more reason why I am glad that I learned in my salad days to appreciate the light opera music of this composer of 'Boccaccio'; of the younger Johann Strauss, Millöcker and Genée; of Offenbach, Lecocq, Audran and Planquette; of Sullivan. Their music gave me something from which the old Academy of Music, at Fourteenth Street and Irving Place, and subsequently the Metropolitan Opera House could never

wean me. Light and dark meat, still, for my operatic turkey.

After 'Pinafore' came the sharp contrast of that Offenbach opéra bouffe, 'La Jolie Parfumeuse'. That, I am afraid, I took in the stride as just a second musical show. Certainly I did not recognize it as a distinct form of light opera. But I liked it, and that was enough. In those days it was the custom to bring over from France every autumn an opéra bouffe troupe for a tour and as a rule particular stress was laid on a singer on the distaff side. During that season the singer was Marie Aimée, by no means a newcomer. She was a holdover from the 'seventies, when she sang the double title role in 'Giroflé-Girofla' and Molda in 'La Timbale d'Argent'. She had also been heard in 'La Grande Duchesse', 'La Marjolaine', 'La Vie Parisienne', 'Les Cent Vierges', 'La Belle Hélène', 'La Boulangère a des Ecus', 'La Belle Poule' and 'Madame l'Archiduc'.

Our First Serpolette

Aimée, who was the first to sing here in French the role of Serpolette in 'Les Cloches de Corneville', had a voice well above the average in her line of stage work and withal a distinct charm of looks and manner. For one thing, she could smile without making a Cheshire cat of herself. As Rose Michon in 'La



Marie Aimée

Jolie Parfumeuse' she consequently did not belie the title and she sang so well "Pretty as a picture, all ze wile", that this helped her further along the road to fame. In her later years she drifted into English and was to have appeared at the Star in the first transfer to our tongue of Millöcker's 'The Maid of Belleville'. But there was contract trouble and the opera went down to failure without her. She did drop out of French in the course of time; she was given her chance, and a good one, in 'Mamzelle'.

Before I heard Aimée, there was the Grand Opera House, still standing, in pitifully faded glory, on the northwest corner of Eighth Avenue and Twenty-third Street. This the-

ater was originally known as Pike's Opera House, since it was built by Samuel Pike of Cincinnati, on land that had been a portion of the estate of Clement C. Moore, who wrote 'The Night Before Christmas'. Seating well-nigh 2,000, it was opened respectably enough in the January, 1863, with Italian opera. The bill was 'Il Trovatore', with Brignoli, Anna de la Grange and Adelaide Phillips in the cast. But by mid-October there was a radical change of heart. Then H. L. Bateman was in managerial control and the town was given the treat of 'La Grande Duchesse', with Lucille Tostée as the young woman who loved the military and paid due respect to her father's saber. Followed 'Barbe-Bleue', with Irma, one of a noteworthy trio of sisters, whose family name was Marié. She was a sister of Galli-Marié, the creator of Carmen, and of Paola-Marié, a charming later figure in opéra bouffe. Irma herself became the wife of the Colonne, who for years led concerts in Paris. Followed also in the 'sixties two more of Offenbach's works, each for the first time in the United States, 'Les Brigands' and, with Irma, 'La Périchole'.

At the Grand Opera House

Then, early in 1869, Bateman sold his interest in this house to James Fisk Jr. and it began a new career as the Grand Opera House and an operatic novelty, Offenbach's 'Les Deux Aveugles'. At the outset Jay Gould's name was associated with Fisk's, but its appearance ceased after a matter of a few days. Which was a good thing for the founder of the Gould fortune, who got out before Jim Fisk was murdered, "all for the love of a lady," and the Grand Opera House became town talk. Perhaps I am exaggerating what I, as a boy, overheard my elders talk about; but somewhere back in my head are tales of goings-on in fresh opéra bouffe proceedings and off-stage doings stemming from the performances. Be that as it may, Aimée was a hit there, especially in the drinking song of 'La Périchole'; she was the first Boulette in 'Barbe-Bleue' here and also did finely the Mephisto of 'Le Petit Faust'.

Paola-Marié set foot on American soil in the autumn of 1880, as a member of an excellent opéra bouffe company assembled by Maurice Grau. She was a rather good singing-actress and yielded in comeliness only to another member of the troupe, Angèle. Or perhaps she never did yield. However, the two lent luster to a well-remembered performance of Lecocq's masterwork, 'La Fille de Madame Angot', as Clairette and Mlle Lange, respectively. In this company also were two comedians of the first water, J. Mézierès and M. E. Duplan. What a team they were, funny as funny could be, and yet keeping in the background, as all comedians in light opera should do.

The first production of 'La Fille du Tambour Major', in New York, was with Paola-Marié as Stella. She further sang the role of Raoul



Agnes Huntington

in 'Le Petit Duc', and I believe she was in the first New York performance of 'La Vie Parisienne'. Other operas in which she sang, sometimes in the company of Victor Capoul, were 'Le Petit Faust' as Marguerite, with Angèle as Mephisto; 'Barbe-Bleue', 'Le Pré aux Clercs', 'La Grande Duchesse' and 'Chilpéric'.

The Charming Théo

In time came Louise Théo, for whom I "fell" as for none other in comic opera. A pretty blonde of slight stature, she was full of chic to the point of going over the brim. She had no great shakes of a voice, but what she could do with it was a marvel, for she had the rare gift of making the most of what one has vocally. I only wish that there were some one capable of pulling off a like trick in current musical shows. Théo got there, and got there right, without resorting to any crooning, or moaning or, if I must say it, squawking. I remember her especially in 'La Fille du Tambour Major', when she sang so appealingly

"Je suis petit cocher
A very nice cocher."

But she has left behind her a bright array of other portraits—Bettina in 'La Mascotte' and Friquette in 'Le Grand Casimir' among them. She was also heard in the first American production of 'Mme. Boniface' and 'François les Bas Bleus', in the title role of 'Boccaccio' and in 'La Fille de Mme. Angot', 'La Jolie Parfumeuse', 'La Timbale d'Argent' and 'Les Cloches de Corneville'. Some years before her passing, Théo had retired to private life, as the wife of one of the Knoedlers of New York and Paris.

Next Anna Judic, a stage figure of high distinction but not a great success financially over here. The truth would appear to be that this mistress of the fine art of combining acting with singing, who said farewell to us at the Star in 1886, was a victim of untoward circumstances. The day of opéra bouffe in particular, and of French light opera in its native language in general, was fading rapidly. The time had gone by, in other words, when anything French was thought to be the thing. A period of silliness, that was no compliment to Paris, was about over. So Judic had come to us too late, more's the pity. She made her debut at Wallack's in our first 'Mlle Nitouche' and in

(Continued on page 214)

VELOZ & YOLANDA



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RECORD ATTENDANCE IN HOLLYWOOD BOWL

The Los Angeles Philharmonic Association awarded Veloz & Yolanda the silver cup for having drawn the single night's record attendance during the 1942 Hollywood Bowl season which included the appearance of the world's greatest concert artists.

(Veloz and Yolanda had within a few months prior to Bowl engagement appeared before two capacity audiences at the Los Angeles Philharmonic Auditorium. Local management of L. E. Behymer.

Attendance for the four concerts exceeded 23,000 persons.)

CONCERTS: Joint Recitals and Ensemble Events Heard

NEW YORK Concert Halls were busy through the latter half of January and the first week of February. Joint recitalists and Ensemble events were unusually prominent on the calendar. Isidor Achron, pianist, and his wife, Lea Karina, mezzo-soprano, led the list which also included the Bach Circle artists; the Unity Festival of the American Slav Congress; the Curtis Quartet, assisted by Carroll Glenn and Webster Aitken; Gianna Bernhard, soprano, and Anthony Zungola, violinist; Larry Adler and Paul Draper; the Kolisch Quartet assisted by Josefa Rosanska, pianist, and the Desoff Choirs. Pianists included this year's winner of the Naumburg Award, Annette Elkannova, and last year's, William Kapell, appearing on the Town Hall Endowment Series; Paolo Gallico marked the fiftieth anniversary of his New York debut; Alexander Brailowsky gave two programs in his Chopin Cycle; debuts were made by Eunice Eaton, Donald A. Mandell, and Jeannette Savran. Arthur Rubinstein, Robert Casadesu, Rudolf Firkusny and Stanley Need were also heard. Efreim Zimbalist and Yehudi Menuhin presented violin recitals, as did Inez Lauritano. Fritz Pataky gave his first New York violin concert. Sopranos dominated vocal programs, including Povla Frijs; Lotte Lehmann, singing two Schumann Cycles in the New Friends Series; Helen



Isidor Achron



Lea Karina



Carroll Glenn



Webster Aitken

Traubel, and Alice Anderson, who was heard twice in two weeks. Nicola Moscona, basso, and Stuart Gracey, baritone, also gave recitals.

Isidor Achron and Lea Karina, Pianist and Mezzo-Soprano

At the joint recital of Isidor Achron, pianist, and his wife, Lea Karina, mezzo-soprano, at Town Hall on the afternoon of Jan. 16, Mr. Achron gave the first performance of his 'Suite Grotesque' and a 'Valse de Concert', along with his Nocturne Fantasia. The five dances of the suite proved to be imaginative in concept and attractively modern without being too extreme, and Mr. Achron played them and the less distinguished concert waltz with engaging rhythmic effect and tonal charm. His earlier Chopin performances, including the G Minor Ballade and Polonaise in A Flat, had been somewhat less convincing.

Mme. Karina, the possessor of a naturally fine organ too unevenly produced for the most advantageous vocal results, brought a rich fund of imagination and admirably rounded out artistry to the interpretation of Glazounoff's 'Romance de Nina', her finest performance, the Damajanti aria by Arensky and songs by Tchaikovsky, Grieg, Hageman, Barber, Kountz and others. Paul Ulanowsky was the excellent accompanist.

American Slav Congress Presents a Unity Festival

The American Slav Congress of Greater New York held a Unity Festival at Carnegie Hall on the evening of Jan. 18, at which the program was given by distinguished Slavic artists, with Alois Havrilla acting as master of ceremonies. The Ukrainian Leontovich Chorus, conducted by Frank H. Ilchuk, sang numbers by Vorobkevich, Dunayevsky, Dzerzinsky and Fomin and a folksong, and the Polish Folk Dance Circle, Bronislaw Matusz, director, danced Polish national dances.

Two Metropolitan singers, Zinka Milanov, who sang Zajc's 'Whirlpool', Konjovich's 'Hi! Girl', Bersa's 'All Souls' Day' and Pavchich's 'Shepherdess', and Helen Jepson, who, substituting for Jarmila Novotna, sang the 'Jewel Song' from 'Faust' and Hageman's 'At the Well', received demonstrative applause. A similarly cordial reception was accorded Sigismund Stojowski, Polish pianist, appearing in place of Witold Malcuzyński, for his playing of his own 'Chant d'amour' and Paderewski's Theme and Varia-

tions; Ivan Petroff for his singing of an air from Borodin's 'Prince Igor', Bulgarian folksongs and songs by Strimer and Listov; and Zlatko Balokovic, violinist, for his performance of Lhotka's 'Croatian Rhapsody', Slavenski's 'Kolo Dance' and arrangements of Croatian, Slovenian and Serbian folksongs.

Curtis Quartet, Glenn and Aitken in New Friends Series

The Curtis String Quartet, with Carroll Glenn, violinist, and Webster Aitken, pianist, as assisting artists, continued the Bach-Schumann-Haydn series of the New Friends of Music at Town Hall on the afternoon of Jan. 17. The Curtis players offered the quartets in F Sharp Minor, Op. 50, No. 4, and D Minor, Op. 76, No. 2, by Haydn. Miss Glenn and Mr. Aitken played the Bach Sonata No. 1 in B Minor, and, with Mr. Brodsky, first violin of the Curtis Quartet, the Sonata for Two Violins and Piano in C by Bach. Able musicianship was to be observed all around, but special notice should go to Miss Glenn, undoubtedly one of the best violinists of her sex, who produced a big tone of fine quality and possesses unusual technical and interpretative ability. Her performance had much distinction.

Bach Circle Opens Sixth Season

Bach Circle of New York. Participating artists: Ralph Kirkpatrick, harpsichordist; Janos Scholz, viola da gambist; Mitchell Miller, oboist; Anabel Hulme, flutist. Town Hall, Jan. 18, evening:

Sonata No. 1 in G MajorBach
'Les Fastes de la grande et ancienne Ménestrandise'Couperin
Gavotte and DoublesRameau
Sonata in G MinorHandel
Sonata No. 2 in E FlatBach
Three LessonsScarlatti
Trio Sonata No. 3 in E FlatHandel

The Bach Circle could scarcely have chosen a more auspicious program to open its sixth season. Mr. Scholz and Mr. Kirkpatrick began the proceedings with a finished interpretation of Bach's magnificent sonata for viola da gamba and harpsichord. The Couperin harpsichord pieces which follow-

(Continued on page 128)

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New York Times

"Genuine feeling in his interpretations."

New York Herald Tribune

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Concerts in New York, Feb. 11 through 28

Carnegie Hall

- Feb. 11: Philharmonic-Symphony Society
" 12, afternoon: Philharmonic-Symphony Society
" 13, morning: Philharmonic-Symphony Society
" 13, afternoon: Boston Symphony
" 13: Philharmonic-Symphony Society
" 14, afternoon: Philharmonic-Symphony Society
" 14, Boston Symphony
" 15: National Orchestral Association
" 16: Philadelphia Orchestra
" 17: Alexander Borovsky, Pianist
" 18: Philharmonic-Symphony Society
" 19, afternoon: Philharmonic-Symphony Society
" 20: Jewish Music Alliance Festival
" 21, afternoon: Philharmonic-Symphony Society
" 21: United Parents Association, Concert
" 23: Philadelphia Orchestra
" 25: Philharmonic-Symphony Society
" 26, afternoon: Philharmonic-Symphony Society
" 27: Philharmonic-Symphony Society
" 28, afternoon: Philharmonic-Symphony Society
" 28: Don Cossack Chorus

Carnegie Chamber Music Hall

- Feb. 11: Norma Verrilli, pianist
" 12: Helene Platova Ballet Recital for Russian War Relief
" 14, afternoon: Lina Duse, dance recital

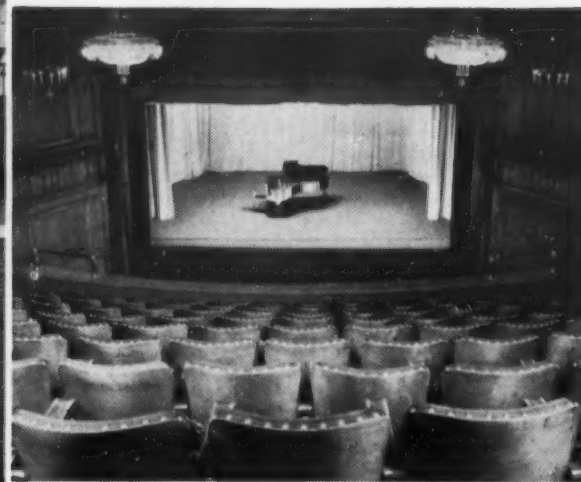
- Feb. 14: Recital by Students of Chauncey Northern
" 17: To be announced
" 18: Jenny Grey, Russian soprano
" 21: Ada Osbourne, soprano

Town Hall

- Feb. 12: Fredell Lack, Violinist
" 13, afternoon: Ellen Ballon, Pianist
" 14, 5:30, New Friends of Music—Adolf Busch, Violinist; Rudolf Serkin, Pianist
" 15: Bernardo Segall, Pianist
" 17: Arnaldo Estrella, Pianist
" 17: The Town Hall Music Forum
" 19: Alexander Brailowsky, Pianist
" 20, afternoon: Jan Kiepura, Tenor
" 21, afternoon: Ruth Terry, Mezzo-Soprano
" 21, 5:30: New Friends of Music—Rudolf Serkin, Pianist
" 21: Lubka Kolesa, Pianist
" 22, afternoon: Jane Courtland, Pianist
" 22: Oscar Ziegler, Pianist
" 23: National Conference of Christians and Jews—Evening of Choral and Instrumental Music directed by Lazare Saminsky.
" 24: Ethel Bartlett and Rae Robertson, Duo-Pianists
" 26: Alexander Brailowsky, Pianist
" 27, afternoon: Claudette Sorel, Pianist
" 27: Russian Opera in Concert Form—"Eugene Onegin"
" 28, 5:30, New Friends of Music—Buda-pest Quartet; Luigi Silva, 'Cellist
" 28: John Feeney, Tenor and St. Jude's Girls' Choir



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NEW YORK'S NEWEST CONCERT HALL AN INSTANT SUCCESS ITS FIRST SEASON

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Roland Hayes, tenor
American Society of
Ancient Instruments
Maria Maximovich, soprano
Edith Lehnert, soprano
Raymond Young, pianist
Teresa Punaro, soprano
Noami Aleh Leaf, dancer

Emanuel List, basso
Emanuel Vardi, violist
Lilian Knowles, contralto
Webster Aitken, pianist
Frank Sheridan, pianist
Musical Art Quartet
Simone Michelle, dancer
Hans Joachim Heinz, tenor
Roberta Shulman Berlin, pianist

Ruth Draper
Emanuel Zetlin, violinist
Jeanne Van Drooge, soprano
Beatrice Landheer Roes, violinist
Willem Van Den Aniel, pianist
Bella Reine, dancer
Eunice Eaton, pianist
Thomas Negro Composers Group
Sarah Gorby, folk songs

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ORCHESTRAS: Reiner and Walter Lead Philharmonic-Symphony

EVENTS of major interest have occurred recently in the New York orchestral calendar. Fritz Reiner completed his tenure as guest conductor of the Philharmonic-Symphony, during which he presented Béla Bartók and his wife, Ditta Pasztory Bartók (in Bartók's Concerto for two pianos) and John Corigliano as soloists. Bruno Walter returned to the podium for his second series as guest-director of the Philharmonic-Symphony, enlisting Rudolf Serkin as soloist and Stanley Bate, introducing his own Concertante for piano and orchestra. The NBC Symphony, under Arturo Toscanini, concluded its Brahms Cycle with a performance of the German Requiem, assisted by Vivian Della Chiesa, Herbert Janssen and the Westminster Choir. The same organization aided by the choir and four soloists presented Verdi's 'Hymn of the Nations' with Mr. Toscanini's arrangement of 'The Star-Spangled Banner' added as a climax to the original. Fritz Kreisler was heard as soloist with the Philadelphia Orchestra under Eugene Ormandy. Bronislaw Huberman gave a program of three Concertos accompanied by an orchestra of Philharmonic-Symphony members, conducted by Gregor Fitelberg. The National Orchestra Association continued its Mozart concerto series under Leon Barzin, with Clarence Adler as soloist.

Philharmonic Fortnight

New York Philadelphia-Symphony, Fritz Reiner conducting; Ditta Pasztory-Bartok and Bela Bartok, pianists, soloists. Carnegie Hall, Jan. 21, evening:

Overture to 'Fidelio'.....Beethoven
Symphony in B Flat, No. 102....Haydn
Hungarian Dances,
Nos. 5, 6, 7, and 21.....Brahms
Concerto for Two Pianos with
Orchestral Accompaniment.....Bartok
Mr. and Mrs. Bartok
(First time in America in this form)
'Don Juan'.....Strauss

The symphonies of Haydn have been appearing with increasing frequency on orchestral programs this season. Most of them are so obviously dated and so naïve, musically, in comparison to the other music generally found on symphonic programs today, that they take on the character of mere curtain-raisers or entr'actes, and some concert-

goers complain when Haydn is scheduled because they want more meat for their money.

There can be no such complaint against the Symphony No. 102, however. For a few fleeting moments, Haydn seems to have looked far into the future of his art and then set down prophetic notes of what he saw there in the golden pages of this score. What a romantic Haydn would have made had he been born a few years later! There is the juice of life in this music, and earthy emotion and imagination. The Largo which introduces the first movement definitely anticipates string effects to be found in 'Traviata' and 'Lohengrin', and throughout the four movements, especially in the Minuet and the Presto Finale there is vital, personal material of a kind never encountered in the formalities of the traditional Haydn.

The success of this music depends



Fritz Kreisler



John Corigliano



Béla
Bartók



Ditta
Pasztory
Bartók

desperately upon its interpreters. But again there could be no complaint. Far from it. Mr. Reiner and the orchestra gave what must be considered a perfect performance of the symphony. The style, the tempos, the dynamics, all were exactly right. And there were nuances, half-lights and minute control of dynamics, as in the Finale, such as we have not heard from this orchestra all year.

To understand Bartók's concerto aright, it must be noted that it was written originally as a piece for pianos and percussion instruments only. The orchestra parts were added only to give emphasis and color to certain passages, and thus there is little interrelation between the two parts in the usual concerto sense. It is an elaborate and evidently scholarly piece, but it seems dry and unevocative for the listener, at least upon first hearing. Most immediately fetching to the ear were the Lento and the closing Allegro.

There could be sharp differences of opinion about Mr. Reiner's treatment of the Brahms dances. With broad rubatos, impulsive rhythms and erratic shifts and turns, he left no doubt that they were Hungarian in origin. But as art music composed by the German, Brahms, some people might say they were too realistically Magyar. They were exciting, however, and the audience was delighted with them.

Corigliano Plays Dvorak

The Haydn Symphony and the Strauss 'Don Juan' were repeated on Sunday afternoon, Jan. 24. In addition, there were the Dvorak Violin

Concerto, played by John Corigliano, assistant concert master of the orchestra; the Finale from 'New Dance' by Riegger, and Johann Strauss's 'Wiener Blut' Waltz.

Mr. Corigliano is a fine violinist—poised, impeccable technically, and tasteful in everything he does. He reeled off the long-drawn-out lyricisms of the Dvorak work with a sure hand, but it is unfortunate that his talents were expended upon so indifferent a composition. The concerto is reminiscent of every other violin concerto extant. It is one of those beautifully tailored and trademarked works which say nothing and say it very well. Small wonder that it is so seldom played publicly.

One side of Mr. Reiner's musical personality is highly dramatic, and he makes no bones about it when he gets something like the Brahms Hungarian Dances in his hands—or the Strauss 'Don Juan'. Of the latter he makes a theatrical show. But 'Don Juan', with its obvious scenario, its Wagnerian language and its patently buskined subject, wants theatrical treatment. An academic approach, with no grease-paint nor blood-letting, would be an

(Continued on page 138)

Izler Solomon

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Toscanini Broadcasts 'Hymn of Nations'

Conductor Adds National Anthem to Verdi Work—Westminster Choir, and Three Soloist Assist NBC Symphony

A message of encouragement and promise was sent to freedom-loving peoples the world over by Arturo Toscanini, the NBC Symphony, the Westminster Choir and Jan Peerce, tenor, broadcasting from studio 8-H in Radio City, on Jan. 31. It was the stirring musical message of 'The Hymn of the Nations', penned by Giuseppe Verdi in 1862 when his beloved Italy was earning the free and happy peace to which her real friends would have her return today. Italy is Mr. Toscanini's native land too, and the indignities he suffered at the hands of Mussolini and his henchmen could not alter the artist's affection for his countrymen.

It was this patriotism which caused Mr. Toscanini to make almost unheard-of departures from his wont: To change a composer's text and to supplement his score. For the words of Arrigo Boito, "Italia, patria mia"

he substituted "Italia Tradita" ("Italy betrayed"). And to the resounding original music, which quotes 'God Save the King' and the 'Marseillaise', he added his own orchestration of 'The Star-Spangled Banner'. The transition was natural and effective and rarely has our National Anthem sounded as vital as it did coming as a climax to this work.

The entire program was devoted to Verdi, beginning with an exciting reading of the Overture to 'La Forza del Destino'. The Westminster Choir was then heard in the 'Chorus of the Hebrews' from Act 3 of 'Nabucco'. Vivian Della Chiesa, soprano, Nicola Moscona, bass, and Mr. Peerce sang the trio, 'Qui posa il fianco' from Act 3 of 'I Lombardi alla prima Crociata'. The Prelude to Act 3 of 'Traviata' and three dances, written by Verdi for the Paris 'Otello', were also heard. Soloists, choristers and orchestra gave their best, and each performance partook of the excellence expected when Mr. Toscanini is conducting. It remained for 'The Hymn of the Nations' however, with the climax of 'The Star-Spangled Banner' to bring the studio audience to its feet applauding and cheering the director and his assistants. K. T.

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1942 Concert Tour

INDIANA: Bloomington (4 times); Evansville; Fort Wayne, Lafayette; Terre Haute. ILLINOIS: Champaign (2 times); Chicago; Decatur. IOWA: Ottumwa. MARYLAND: Cumberland. MASSACHUSETTS: New Bedford. MISSOURI: St. Louis. NEW HAMPSHIRE: Manchester. NEW YORK: Corning; Elmira; Ithaca; Jamestown; Oneonta; Syracuse; Utica. OHIO: Columbus; Steubenville. WISCONSIN: Milwaukee; Oshkosh; Sheboygan

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OPERA: Verdi Works Repeated with Changes in Casts

VERDI works led in the number of performances at the Metropolitan Opera in recent weeks. 'Traviata' was sung twice, the second time presenting James Melton as Alfredo. Stella Roman and Frederick Jagel took over the leads in 'La Forza del Destino'. 'Aida' brought Kurt Baum as Radames and Bruna Castagna as Amneris. 'Trovatore' witnessed the season's return of Giovanni Martinelli and Leonard Warren's first di Luna. Wagner and Mozart shared second honors with three performances each. 'The Magic Flute' was given twice with Nadine Connor as Pamina and Mack Harrell as Papageno. 'Le Nozze di Figaro' was also heard. 'Tannhäuser' had two hearings, the first with Rose Bampton singing her first Elisabeth and Marjorie Lawrence as Venus, the second recalling Lauritz Melchior after both René Maison and Arthur Carron had been scheduled. 'Lohengrin' was also presented. 'Der Rosenkavalier' and 'Faust' were each given twice.

The Third 'La Traviata'

The third performance of Verdi's 'La Traviata' was given on the evening of Jan. 15, with Jarmila Novotna in the name part, and Jan Peerce as Alfredo. Lawrence Tibbett was Germont, père, and the remainder of the cast included Mona Paulee, Alessia Di Paolis, George Cehanovsky, Louis D'Angelo, and Lorenzo Alvary. Cesare Sodero conducted. The solo dancers in the third act were Monna Montes, Michael Arshansky, and Alexis Dolinoff. N.

'The Magic Flute' Repeated

'The Magic Flute' had its fourth hearing on the evening of Jan. 16, with Nadine Connor returning to the role of Pamina in which she made her debut last season, and Mack Harrell singing Papageno for the first time. Miss Connor was especially successful with 'Ach! Ich fühl's'. Mr. Harrell's Papageno had a restraint which is not invariably given the role, and was vocally good. The remainder of the cast was at previous performances with Josephine Antoine as



Lotte Lehmann as the Marschallin



Jarmila Novotna as Octavian



Nadine Connor as Pamina

Risë Stevens as Cherubino



don, Karl Laufkoetter, Eleanor Steber, Maxine Stellman, Anna Kaskas, Marita Farrell, Mona Paulee, Helen Olheim, Emery Darcy, and John Gurney. Bruno Walter conducted. N.

'Manon' Has Third Hearing

Massenet's 'Manon' held the stage for the third time this season on the afternoon of Jan. 16, again under the baton of Sir Thomas Beecham and



Norman Cordon as Mephistopheles

with the same cast as before. Bidu Sayao sang the title role, one for which she is eminently suited both physically and vocally; Charles Kullman was the personable Des Grieux, John Brownlee was Lescaut and Nicola Moscona, the Count. Others in familiar parts were Frances Greer, Maxine Stellman, Lucille Browning, John Dudley, Wilfred Engelman and May Savage. R.

Novotna Sings Octavian

The ninth week of the season opened on Jan. 18 with the second performance of Strauss's 'Der Rosenkavalier'. Jarmila Novotna replaced Risë Stevens, who was prevented from appearing as Octavian by the grounding of her plane in Detroit. Mme. Novotna's interpretation was sensitive and intelligent both vocally and histrionically. Another substitution was that of Maxine Stellman for Thelma Vitopka as Marianne. For the rest the roles were in familiar and competent hands. Lotte Lehmann was in particularly good voice as the Marschallin; Eleanor Steber was again the pretty Sophie; Emanuel List was the Ochs and Walter Olitzki, the Fani-nal. Erich Leinsdorf conducted a vital orchestral performance. K.

The Third 'Faust'

'Faust' was sung for the third time on the evening of Jan. 20, with Raoul Jobin in the name-part and Norman Cordon as Mephistopheles. Licia Albanese was the Marguerite and Leonard Warren, Valentin. The lesser roles were adequately filled by Wilfred Engelman, Lucille Browning and Thelma Vitopka. Sir Thomas Beecham conducted. D.

Stevens Sings Cherubino

Returning to the cast of the third 'Nozze di Figaro' on the evening of Jan. 21 was Risë Stevens as Cherubino, in an impersonation of great charm of manner and warmth of voice. Hertha Glaz took over the role of Marzellina, playing it "straight" as a foil to Salvatore Baccaloni's comic Bartolo. Ezio Pinza as Figaro, Bidu (Continued on page 172)

SIMONE MICHELLE

• "This young artist ranges between the field of modern dance and ballet. Nice sense of plastic movement and imaginativeness. She was cordially applauded."

Irving Deakin in Cue

• "Simone Michelle is graceful, easy in her manner and assured in her dancing. She showed fire, humor and verve, and is an extremely good actress. Her costumes were singularly beautiful."

George Freedley in Morning Telegraph

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Virginia Pemberton sang with touching directness and sincerity. Her coloratura phrases had light and flexible clarity, a sort of lyricism and reflective ecstasy combined. Her spoken sentences—when heartbreak and sickness make song impossible—were poignant in their loveliness.

E. W. Wodson, Eve. Telegram, Toronto, Nov. 16, 1942

Audience Acclaims Opera of 'Othello'

The cause of the enthusiasm was the inspired singing of the principals appearing in "Othello," the seldom-heard Verdi masterpiece.

Virginia Pemberton, noted for her statuesque beauty, portrayed a tragically appealing Desdemona.

Rita Swan, Baltimore News Post, April 22, 1942

Chicago Singer Gives Atmospheric Glamour to Violetta in "La Traviata"

Virginia Pemberton interpreted the decadent, love-smitten lady with fine sensitive perception. Her voice was congenial to the subtle transitions of mood in a mis-spent life and a frail, incandescent body. She sang the famous aria, "Ah fors e lui," with delicate pathos and the second part of the same aria, "Round of Pleasure," with the curious animation of an autumn butterfly.

Augustus Bridle, Toronto Daily Star, Oct. 16, 1942

An Exciting 'Othello'

By J. D. CALLAGHAN
Free Press, Music Editor

LOVELY DESDEMONA

Virginia Pemberton, as Desdemona, was a personage of aristocratic beauty, her blond loveliness forming the perfect foil for the swarthiness of her African husband.

Detroit Free Press, Oct. 29, 1942

The seldom heard aria from Cimarosa's "La Vergine del Sole" requires a soprano schooled in the art of tricky vocalism for it abounds in cantilene and complicated coloratura passages. These Miss Pemberton encompassed with ease and perfect tonal beauty. Her artistry is indisputable.

Herman Devries, Chicago Herald-American, Jan. 23, 1942

CONCERTS: Lehmann Sings Cycles—Award Winners Play

(Continued from page 122)

ed were a delicious satire on the "Ceremonies of the Great and Ancient Federation of Musicians", ending in a "Disorder and Rout of the Whole Troupe caused by the Drunkards, the Monkeys and the Bears". The G Minor Sonata for oboe, 'cello and harpsichord by Handel requires a brilliant oboist and no better than Mr. Miller could be asked for. Miss Hulme played the Bach Flute Sonata agreeably, and the Scarlatti pieces (with encores) made a charming bridge to the superb Trio Sonata of Handel which closed the recital. S.

Paolo Gallico, Pianist

Town Hall, Jan. 19, evening:

Chromatic Fantasy and Fugue....Bach
Twelve Variations in A on a Russian dance tune.....Beethoven
Sonata, Op. 53 ('Waldstein').....Beethoven
Fantasie in F Minor, Op. 49; Etude in A Flat (Moscheles and Fétis); Tarantelle, Op. 43; Prelude in C Sharp Minor, Op. 45; Ballade No. 4 in F Minor, Op. 52.....Chopin

This recital marked the fiftieth anniversary of Mr. Gallico's first appearance as a pianist in New York and he was greeted with much warmth by an audience that included many prominent musicians. His playing, in its clean-cut finger articulation and the broad grasp shown of the contents of the works listed, betrayed no toll to the passing of time; on the contrary, it disclosed a mellowed and authoritative musicianship. His most distinguished work was done in the Beethoven variations, the etude and prelude in the Chopin group and the added final movement of Beethoven's



Nicola Moscona



Annette Elkanova



Efrem Zimbalist



Paolo Gallico

Sonata, Op. 10, No. 2, played with immaculate clarity and infectious élan. The Chopin ballade and fantasie both lacked subtlety of pedaling, while certain rhythmic vagaries characterized both the Bach fugue and Beethoven's 'Waldstein'. C.

Nicola Moscona, Bass

Nicola Moscona, of the Metropolitan Opera, made his recital debut in the Town Hall on the evening of Jan. 17, in a taxing program and with the assistance of a young, fresh-voiced soprano, Christina Carroll. Mr. Moscona showed definitely artistic intentions in works by Torelli, Handel, Mussorgsky, Schumann, Schubert and a group of Greek composers. He also offered the aria of the King from Verdi's 'Don Carlos' in which his fine voice showed to advantage. Most of the bass's singing was excellent in spite of an occasional monotony of quality. The voice itself proved as fine a one for recital purposes as for

opera. Miss Carroll sang an aria from 'La Traviata' and songs by dell'Acqua, Johann Strauss and others. Constantina Callinicos accompanied. D.

Annette Elkanova, Pianist

Annette Elkanova, winner of the Naumburg award of a piano recital at Town Hall this season, was heard in that auditorium on the afternoon of Jan. 19, in a program ranging from the Bach-d'Albert Prelude and Fugue in D, two Scarlatti sonatas and the Liszt Sonata in B Minor through Brahms, Debussy and Hindemith to a Dance from Stravinsky's 'Petrushka'.

In the performance of these numbers the young pianist revealed an unmistakable flair for the piano, with the possession of a well-developed technical facility and a command of good tone through a wide range of dynamics. Her approach to all the compositions was too uniformly the same, however, and too little imagination was evinced to permit her playing to be very convincing or communicative. C.

Efrem Zimbalist, Violinist

Vladimir Sokoloff, accompanist.
Carnegie Hall, Jan. 19, evening:

Romances in G and F.....Beethoven
Sonata in C.....Bach
Concerto in E Minor.....Conus
Sarasateana.....Zimbalist

The calm and poise of the seasoned concert artist were familiar attributes of Mr. Zimbalist's performance on this occasion before a large audience obviously composed in good part of old friends and admirers of long standing. His playing has acquired a continence and refinement in recent years which creates an aura of grace and ease

around everything he undertakes. The Beethoven Romances went with suave serenity and evoked the velvety tone for which Zimbalist is celebrated. And the finger-breaking Bach Sonata, for violin alone, with its counterpoint and chord constructions so tremendously difficult as to be almost impossible of production on modern instruments, was conquered brilliantly. The fugue was a particular achievement. R.

Lotte Lehmann Sings on New Friends of Music Series

New Friends of Music: Lotte Lehmann, soprano soloist; Paul Ulanowsky, accompanist. Town Hall, Jan. 24, afternoon.

SCHUMANN PROGRAM

'Widmung'; 'Zwei Lieder der Braut' from Op. 25; 'Marienwurmchen' from Op. 79; Song Cycles, 'Frauenliebe und Leben' Op. 42, 'Dichterliebe' Op. 48.

Robert Schumann fares better perhaps than any other composer in vocal programs devoted entirely to his Lieder. Certainly there was no lack of variety in Mme. Lehmann's program. Although the New Friends's series this season is presenting the works of Bach and Haydn as well as Schumann, it would have detracted from the unity of the concert to have them represented on this event.

After the first three songs, beautifully sung, Mme. Lehmann addressed all her interpretative artistry to the cycles. The 'Frauenliebe und Leben' was sung with sincere regard for its womanly sentiment. Each of the eight songs was well presented, but it was in the final two, especially the 'Nun hast du mir den ersten Schmerz getan', that Mme. Lehmann made her most telling effect. The 'Dichterliebe' remains essentially a man's cycle, but it would be difficult to imagine a more sensitive, a more poignant performance of it than Mme. Lehmann's. Mr. Ulanowsky's expert accompaniments were worthy of the singer in every detail. K.

William Kapell, Pianist

William Kapell, young New York pianist, whose recital last year as a Naumburg contest winner won for him the Town Hall Endowment Series Award for this season, gave his award recital in that auditorium on the evening of Jan. 20. The program contained two compositions by contemporary composers. (Continued on page 130)

BURTON CORNWALL
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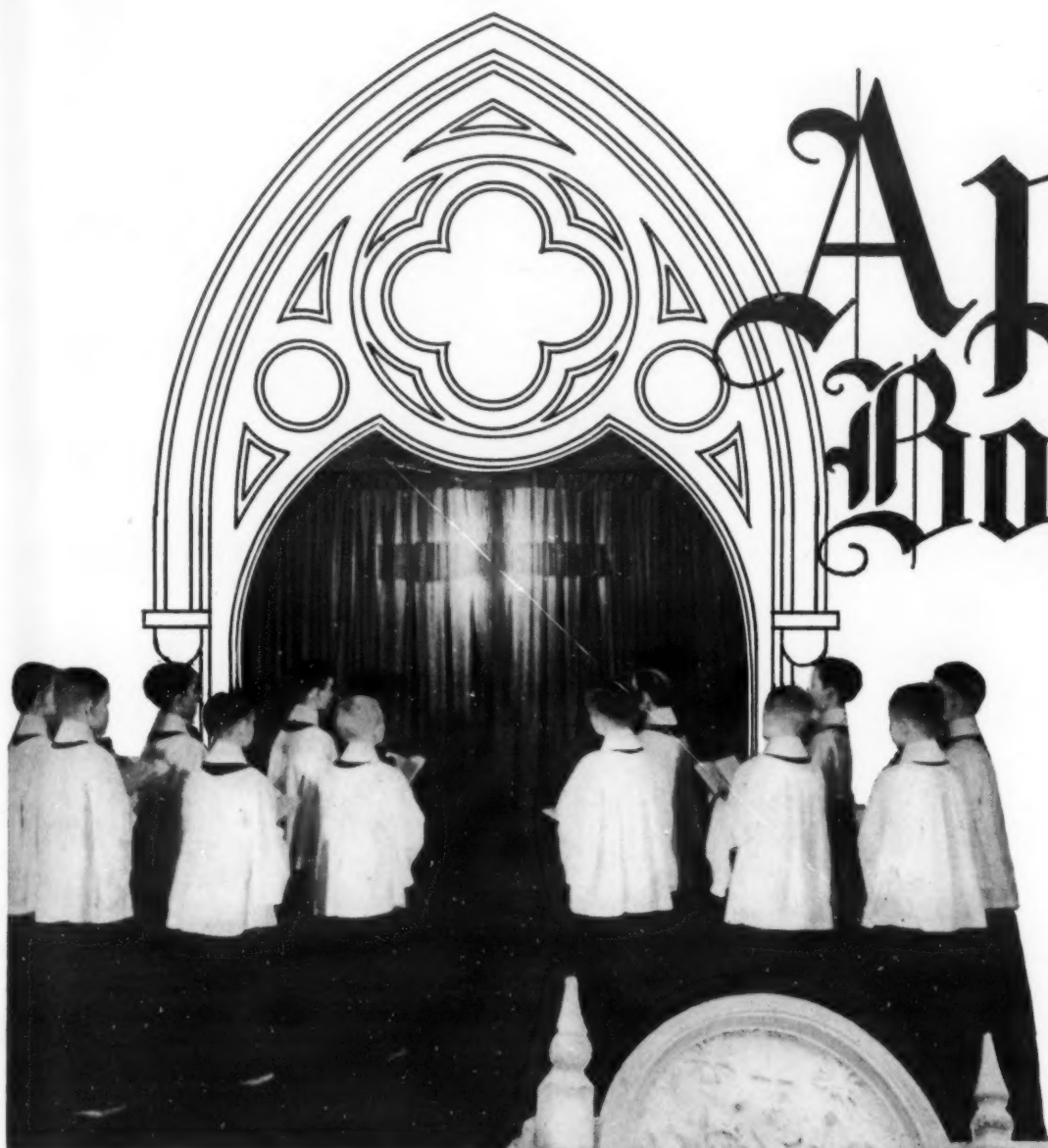
FOR the second in his series of Russian operas in concert form, Michel Kachouk presented his Russian Opera Company in Dargomyzhsky's 'Russalka' at the Town Hall on the evening of Jan. 30. This was the first concert performance of the work in the United States and thus took on special interest, although the music itself held nothing, either from the operatic or the Russian point of view, which is new to Western ears. 'Russalka', based on a fairytale text by Pushkin, is standard opera in the Italian tradition of 100 years ago with the customary arias, duets, trios and choruses interspersed with recitative. There are, however, some characteristically Russian treatments of melodic line and the minor mode, and much of the material has a gen-

erically Russian folk basis. Again in the Italian style, the orchestra (represented in this performance by two pianos) is treated like a big guitar and supplies accompaniment in the prosaic sense of that word.

The performance by Mr. Kachouk's company was considerably better than the earlier one of 'Russlan and Ludmilla'. Representations of true operatic calibre in both vocal power and dramatic fervor were given by Maria Maximovitch as the Miller's daughter, Sidor Belarsky as the Miller, Ylia Tamarin as the Prince, Zinaida Alvers as the Princess and Vladimir Elin as the Match-maker. The chorus, directed by Zinovy Kogan, also had some brilliant moments and sang with that richness of tone, particularly among the male voices, which is singularly Russian. Ivan Masilevsky, who played first piano, was the musical director. Aron Pressman played the second piano. The audience was large and very enthusiastic over the performance. E.

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DIRECTOR



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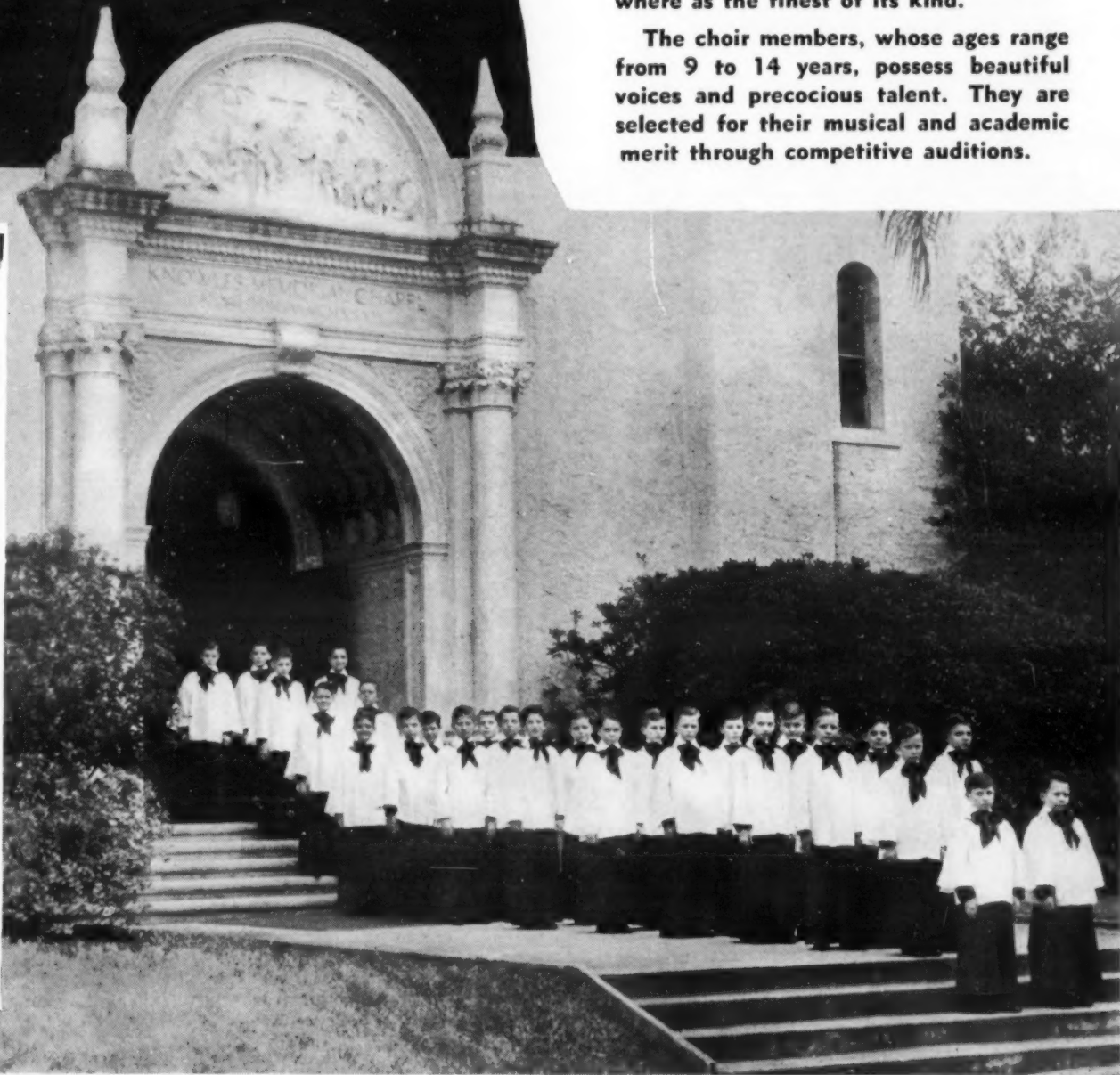
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Took the audience by storm . . . selections heartily applauded for tonal effects of rare beauty.

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New Opera Stages Two Comic Novelties

'Serva Padrona' and Hindemith's 'Hin und Zurück' Given in English at 'Opera Concert' Produced by Brentano and Conducted by van Grove

CHARMINGLY staged and expensively costumed performances, in English, of Paul Hindemith's 'Hin und Zurück' ('There and Return') and Pergolesi's 'La Serva Padrona' ('The Maid as Mistress'), were frothy bits of extra-curricular business undertaken by the New Opera Company in what was announced as 'A Five o'Clock Opera Concert' at the 44th Street Theater on the afternoon of Jan. 31. The company's continuing 'Rosalinda' occupies the same stage during regular theater hours.

'Opera Concert' was a misnomer in this instance, for both works were given full stage production, and well on the lavish side, too, although Hindemith's little scherzo requires a minimum of props and paraphernalia. 'There and Back' is a pointless but amusing bit in which the audience watches a series of incidents in caricature which lead up to murder and suicide. Then the film, so to speak, is reversed and the same incidents are played backward from the suicide to the beginning.

Jean Merrill and George Rasely clown the leading parts with proper whimsy and other good burlesque was provided by Beatrice Tompkins, Josephine Griffin, Arnold Spector, Roneo Rim and Edward Kent. Isaac van Grove conducted the orchestra which was arranged about the stage on platforms of varying height. As

it stands, this piece is a fairly entertaining trifle which could have been much better had the music been composed with sharper wit and satire.

The Pergolesi work was presented in a special English version by Felix Brentano (English adaptation by Marion Farquhar) which involves a prologue, dancers and a representation of the proceedings as a play within a play. The prologue discovers several noblemen and ladies of Pergolesi's day discussing the composer's music, particularly 'La Serva Padrona' which was something new under the sun in the way of intermezzo at that time. The host announces that the little opera will be performed for his guests, and thereupon the performers come forth and the music begins.

Virginia MacWatters was a vivacious and very pretty Serpina; James Pease was a gruff but very musical Uberto; and Arnold Spector was a rather too vocal jack-in-the-box as Vespone. Janet Reed did some attractive but mysterious things with a purple feather in a little dance interlude. A string quartet and harpsichordist furnished the accompaniment from the sidelines, dressed appropriately in white wigs and knee-breeches and with candles on their music racks.

Again, as with 'There and Return', the musical content of the score made the elaborate staging of 'The Maid as Mistress' a typical example of "much ado about nothing." Again there is the germ of a clever and potentially very funny idea which comes to nothing because the composer had not sufficient imagination to sustain it musically. Moreover, the score is too long by at least fifty per cent. Both performances were a distinct credit to the New Opera people, however, for they affirmed once again that

this young company has learned how to fuse traditional opera with modern theater technique in a way that "goes over" with the public. They have more than one string to their bow. Mr. Brentano produced both works.

R. F. E.

New York Concerts

(Continued from page 128)

porary American composers, one such work being a stipulation of the award, Three Poems by Vincent Persichetti and 'Syrtos' from Anis Fuleihan's 'Cyriana', and it was in these and in Prokofiev's Third Sonata and Liszt's Rhapsody No. 6 that the pianist did his most effective and convincing playing.

Fleet, well-schooled fingers, backed by a zestful spirit, were in evidence from the outset and at the same time a pre-occupation with them as such was indicated rather than any marked awareness of the inner essence of the music or its inherent style, for which reason similarly external treatment was accorded the Beethoven Sonata in G, Op. 31, No. 1, Franck's Prelude, Chorale and Fugue and pieces by Mozart, Chopin and Rachmaninoff.

C.

Gianna Bernhard and Anthony Zungolo Offer Recital

Gianna Bernhard, soprano, gave her first New York recital in Town Hall on the evening of Jan. 25 with Anthony Zungolo, violinist, as collaborating artist. Miss Bernhard sang works by Lully, Gluck, Mozart, Schubert, Fauré, Massenet, Worth and Charles. In songs of lyric cast and moderate range her voice was agreeable, but in the more taxing works the quality was strained and a tremolo appeared. Mr. Zungolo played music by Corelli, Juon, Falla and Sarasate with technical address. Ernst Wolff accompanied Miss Bernhard and Ralph Berkowitz accompanied Mr. Zungolo.

S.

Alexander, Brailowsky, Pianist

Town Hall, Jan. 22, evening. All-Chopin Program:

Two Nocturnes: B, Op. 62, No. 1, and F Minor, Op. 55, No. 1.
Six Mazurkas: G, Op. 50, No. 1; A Minor, Op. 59, No. 1; C Sharp Minor, Op. 6, No. 2; A Flat, Op. 41, No. 4; C, Op. 24, No. 2; Op. 33, No. 2.
Two Polonaises: C Minor, Op. 40, No. 2, and B Flat, Op. 71, No. 2.
Twelve Etudes: C, Op. 10, No. 7; E, Op. 10, No. 3; F, Op. 25, No. 3; B Minor, Op. 25, No. 10; A Flat, Op. 25, No. 1; C Minor, Op. 10, No. 12; F Minor, Op. 25, No. 2; F, Op. 10, No. 8; C Sharp Minor, Op. 25, No. 7; G Sharp Minor, Op. 25, No. 6; G Flat, Op. 25, No. 9; A Minor, Op. 25, No. 11.
Scherzo in E, Op. 54.
Two Nocturnes: B Flat Minor, Op. 9, No. 1, and F Sharp Minor, Op. 48, No. 2.
Impromptu in A Flat, Op. 29.
Ballade in F, Op. 38.
Waltz in F, Op. 34, No. 3.
Andante Spianato and Grande Polonaise in E Flat, Op. 22.

At the second recital in his Chopin Cycle Mr. Brailowsky did his most distinguished playing in the nocturnes, especially the F Minor and the F



Walter W. Naumburg Signs and Delivers to William Kapell, Young American Pianist, a Parchment Scroll, Signifying the Winning of the 1942 Town Hall Endowment Series Award for the 1941 Recital. Kenneth Klein, Founder of the Award, Looks On

Sharp Minor, the Scherzo, the Impromptu, the Ballade, the etudes in double notes and in octaves, in which his great technical facility accomplished dazzling feats, and the 'Wintery Wind' Etude, taken at great speed with unfailing clarity. The 'Revolutionary' was played at a breakneck pace that tended to obscure the line, the C Sharp Minor Etude of Op. 25, like lyric passages in some of the other compositions, was marred by illogically broken phrasing, and inexplicable rhythmic aberrations were again at times a disturbing element. The two polonaises, however, were kept compactly rhythmic and the one in B flat was given sparkling color and an infectious lilt. The audience was demonstratively applaudive.

C.

Eunice Eaton, Pianist

Miss Eaton, hailing from Larchmont, N. Y., made her New York debut in recital in the New York Times Hall on the evening of Jan. 26, offering Bach Choral Preludes, Brahms Intermezzi, and pieces by Ravel, Liszt, Turina and Scriabin. Miss Eaton displayed excellently schooled fingers and a straightforward approach to her program. Further experience before audiences will doubtless develop a more personal entente between the composers represented and the audience attending as the young player has, apparently, the necessary qualifications.

N.

Alice Anderson, Soprano

Assisted by a group of orchestral players, Miss Anderson made her recital debut in the Carnegie Chamber Music Hall on the evening of Jan. 27, in a program largely of early music and containing three solo cantatas. These were Rameau's 'Diane et Acetion' and two by Dr. Arne, 'The

(Continued on page 178)

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Providence (R. I.) Bulletin

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Mary Becker

Violinist

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Her technique is of such security that the listener quickly relaxes with the confidence that there will be no slips. Miss Becker can command the resources of the instrument and, whether going fast or slow, broad mezzo forte.

But more important than her technique is the musicianship with which she plays. Her opening selection was Vivaldi's A minor Concerto. It has exceptional elan, but it was also exquisitely played, for her phrasing was always sensitive and expressive.

Miss Becker's taste was even more apparent in her second selection, the Tchaikovsky Concerto, for this work can be more easily vulgarized. But, although she approached it in its own style, her phrasing was again meticulous and the singing melodies were kept free of banality by her thoughtful lyricism."

R. P., Times

—BOSTON—

JORDAN HALL, OCTOBER 28, 1942

"In Jordan Hall last evening Mary Becker proved herself to be a violinist of temperament and considerable technical prowess. Her own inclinations appeared to be toward romantic and virtuosic music. She played with prevailingly correct style and with a good deal of feeling.

Romanticism was represented by the D major Concerto of Tchaikovsky and Chausson's ubiquitous but ever-lovely "Poeme."

The last group was a parade of virtuoso stunts apart from a Nocturne of Boulanger. Cassado's 'Dance of the Green Devil,' Heifetz' transcription of the March of Prokofiev's 'The Love of Three Oranges,' Rimsky-Korsakoff's 'Flight of the Bumble Bee,' and Szymanowski's fiendish 'Tarantella' were all technically exacting."

C. W. D., Daily Globe

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BEST GIFTED
NEWCOMERS"

N. Y. World-Telegram

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—NEW YORK—

TOWN HALL, NOVEMBER 10, 1942

"List among the season's best gifted newcomers of the bow young Mary Becker, appearing at the Town Hall last night. . . .

Playing a standard program—with Vivaldi's A minor concerto, the Tchaikovsky concerto, and Chausson's Poeme the major entries—she showed sure grasp of technique and lyric content coupled with a warm rich tone.

A firm, red-blooded approach to the music at hand was another outstanding feature of the performance. Miss Becker envisions music as living speech to be personally experienced. She gave that impression."

World-Telegram

" . . . A well schooled technique . . . her intonation was sure and unwavering; her bowing had bite, fluency, and sufficient weight, and the quality of tone produced generally showed dimension as well as control. . . . The Tchaikovsky concerto was developed with a full sense of the Slavic virility and plunging emotionalism which have come to be accepted as the proper representation of this composition. . . ."

Sun

" . . . Playing of distinction . . . good tone and technique . . . finesse of phrasing and rhythmic surety marked her delivery . . . a glowing and sensitive performance . . ."

R. L., Herald-Tribune

" . . . She has virtuoso blood . . . bite, virility and carrying power of her tone. . . ."

Warren Storey Smith, Post

" . . . electrifying . . . uniform decrescendo . . . liquid legato . . . clear cut passage work, extraordinary security in leaping to difficult intervals. Her sense of pitch is particularly impressive, and through the whole evening never failed her. . . ."

Rudolph Elie, Jr., Herald

" . . . clean and elegant in execution, rich and full bodied in tone. . . ."

W. P. T., Christian Science Monitor

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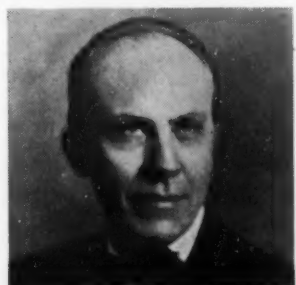
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and tone color ..."

Olin Downes,
N. Y. Times

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Oscar Thompson,
New York Sun

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—*New York Sun*

Soloist: Cadek Choral Society
Chattanooga, Tenn., Dec. 1942

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Tenor



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Mid-West Opera Tour "Faust" (15 performances)

Soloist: Indianapolis Symphony, Dec. 1942

Handel and Haydn Society, Boston

MARIE MONTAIN

Lyric-Coloratura Soprano



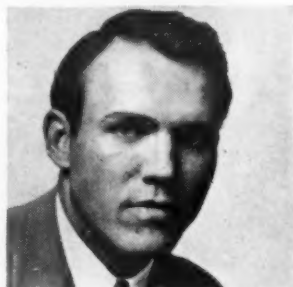
Soloist—Radio City Music Hall
San Carlo Opera Company
Rochester Civic Opera

Broadcasts—National Broadcasting Company. WQXR, WNYC

Opera in Miniature Tour Nov. 1942
Mid-West Tour in "Don Pasquale,"
October-November 1943
(Direction Lucius Pryor)

THOMAS EDWARDS

Tenor



Engagements included appearances in leading roles of Gilbert & Sullivan operas, soloist with the Charlotte, N. C. Symphony, Duke University Chapel Choir, Durham, N. C., title role "Faust" Raleigh, N. C., Opera Group, University of Nebraska Choral Union, Long Island Choral Society, Princeton University, Chautauqua Opera Association, Tri-Cities Handel Oratorio Society, Rock Island, Ill., and tenor soloist with the American Ballad Singers, on two tours of the United States.

Concert—Radio—Oratorio

CONCERT MANAGEMENT WILLARD MATTHEWS

For detailed information of artists listed below see announcements featured in this issue.

SOPRANOS

Judith Doniger
Gertrude Gibson
Jeannette Johnson
June Hess Kelly
Marie Montain
Gloria Sullivan

CONTRALTOS

Georgia Graves
Hazel Heffner
Anne Judson

TENORS

Thomas Edwards
Donald Gage
James Montgomery

BARITONES

Elwyn Carter
Robert Nicholson
Roger White

PIANISTS

Charles Haubiel
Thomas Richner

HARPIST

Gertrude Hopkins

'CELLIST

Phyllis Kraeuter

VIOLINISTS

Mary Becker
James de la Fuente
Gale Hafford
Fredell Lack

SPECIAL ATTRACTIONS

Jane Miller, Soprano and Neal Van Rees, Pianist (Operalogues)

André Drew, Colored Dancer

PRESENTS FOR SEASON 1943-44

HAZEL HEFFNER

Mezzo-Contralto

"Sincerity in all she did—a voice of good quality—commendable singing." *NEW YORK SUN*
 "Displayed tones of rare beauty—another brilliant performance in her career—the audience left at the conclusion of a well rounded program." *CHRONICLE & NEWS, Allentown, Pa.*
 "Remarkable breath control—excellent shading and tonal color—superb diction and interpretations—remarkable range—performance consistently superb throughout. Cello-like tones that thrilled." *MORNING CALL, Allentown, Pa.*
 "A rich contralto—a highly satisfactory portrayal of 'Lola.'" *L'AURORA, Easton, Pa.*

Concert—Opera—Oratorio—Radio



FREDELL LACK

Violinist

Soloist: Symphony Orchestras of

St. Louis
Houston, Tex.

Chautauqua
Tulsa, Okla.

New York Recital, Town Hall, February 12, 1943



JEANNETTE JOHNSON

Mezzo-Soprano

Featured soloist: Annual Spring Festivals at Brenau College, Gainesville, Ga., and many concerts in Atlanta and Chicago.

Operatic performances: Chicago, New York and Philadelphia.

APPEARING WITH THE PHILADELPHIA-LA SCALA OPERA COMPANY IN
 'CAVALLERIA RUSTICANA,' MARCH-1943



ANNE JUDSON

Contralto

NEW YORK HERALD-TRIBUNE:
 "Anne Judson revealed a voice of good quality, projected with assurance and ease. Her interpretations were delivered with feeling and understanding and with clear enunciation of the texts."

CINCINNATI INQUIRER:
 "... beautiful low and high tones of her contralto register which are always a delight to hear. Miss Judson sings easily with tones that are pure, sweet and generally true to pitch. She was accorded liberal applause."



ROGER WHITE

Baritone

Acclaimed in New
York, Pittsburgh,
Toledo

Southern tour of colleges and universities
Nov. 1942. Mid-western tour Feb. 1943.



GERTRUDE GIBSON

Lyric Soprano

Naumburg Foundation Award Winner, 1940

Appearances include
 Worcester Festival, Worcester, Mass.
 Nine O'Clock Opera Tour (20 weeks)
 Handel & Haydn Society, Boston, Mass.
 Cornell University, Ithaca, N. Y.
 Knoxville Symphony, Knoxville, Tenn.
 Southern Symphony Orchestra, Columbia, S. C.
 New London Oratorio Society, New London, Conn.
 Lucius Pryor Concert Tour (three weeks), Mid-West



BRITAIN'S MUSICAL THREE-YEAR-OLD

**Chamber Music for Workers,
Sponsored by Myra Hess at
London's National Gallery,
Nets \$64,000 for Musicians'
Aid in Three Years**

By EDWIN EVANS

CHAMBER music, so far as the greater public was concerned, used to be a synonym for all that is "highbrow." The very words had a forbidding sound. But they were not used in the announcement of the first lunch-time National Gallery concert in London three years ago. Dame Myra Hess, the originator of National Gallery Concerts, had expected fifty or sixty people at that first performance. Five hundred seats had been provided. But more than one thousand persons crowded to the doors, and one hundred or so had to be turned away.

Eight Hundred Concerts Given

The initial success of these concerts has continued without interruption for three years, despite all difficulties. Eight hundred concerts have been given, heard by some 340,000 persons. The money paid to the musical profession, either in fees or through the Musicians' Benevolent Fund, amounts to about \$64,000. The greater part of this sum comes from the nominal

charge of twenty cents for admission.

The story of how the Gallery Concerts began has been told before, but its heroine continues to throw sidelights on it. When war broke out, Dame Myra was due to embark on an American tour, the most extended and potentially the most prosperous of her career. But she felt that her place was in her own country, where some mission awaited her. She had the idea of popularizing good music and enabling musicians to assist their poorer members through the Benevolent Fund.

The blitz was a most trying time for the enterprise. Two days after the Concert's first birthday, the next room in the Gallery had a direct hit. The Concerts found temporary hospitality at South Africa House. The night after their return to the Gallery, a delayed action bomb fell and exploded the next day during the very delicate scherzo of a Beethoven quartet. Nobody moved and not a note was missed.

At one time rain came through the roof, and the seats were arranged around the pools of water. Still the Concerts went on, either in their original position under the dome, or in the basement of the Gallery. After one of the heaviest winter raids, when transport was disorganized and there was no heating, an audience of five hun-

dred listened to the music during their luncheon hour. Few of them could have slept the previous night.

Anecdotes could be told in dozens, but women in particular will relish the story of how Kathleen Long, the distinguished pianist, due to play at the Concert the day after her house had been bombed, searched its ruins to find a suitable dress. The only one she succeeded in disinterring was badly torn. But with the skillful aid of safety pins it was able to serve its purpose.

Higher-ranking musicians give the Concerts enthusiastic support. Dame Myra herself plays practically every day, and many others could tell nearly the same story. In these three years she has had only two refusals from performers she has called upon to help, apart of course from those prevented by clash of dates.

Moiseiwitch Contributes

An example of this widespread generosity is given by Moiseiwitch, a friendly "rival." When he made his splendid gesture of dedicating the proceeds of one recital a week to Mr. Churchill's "Aid to Russia Fund," Dame Myra naturally thought he had done enough, and hesitated to mention the National Gallery to him. When at last she did, she received a letter somewhat to this effect: "My friends tell me that I am doing fairly well, but it is still necessary for the good of

my reputation that I should be heard occasionally at the National Gallery."

The audiences at the Gallery are now the most democratic in London. They were not always so. In the early days there was a substantial influx of people who were accustomed to paying much more than a shilling for their music, but who seized upon the opportunity of getting it more cheaply. They were never welcome, because, having plenty of time, they were able to secure their seats before the arrival of the working "lunchers." Without adopting the expedient which had proved successful in another place—instructing the attendants to show the prosperous-looking people into the worst seats—they have gradually felt that the surrounding atmosphere was not congenial, and faded out. With them have gone most of the "artistic folks" from Chelsea and Bloomsbury, now otherwise employed.

From the second year onward, the audience has consisted almost entirely of people employed within accessible distances—clerks, typists, members of the auxiliary services and so on—all of whom have learned to love chamber music without at first being aware of the fact. As an audience it is even more democratic than that of the Promenade Concerts, and that is saying much.

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Music Retains Hold In Warring England



Sir Henry Wood and His Two Associate Conductors for the Promenade Concerts, Sir Adrian Boult (Left) and Basil Cameron (Right)



The BBC Symphony, Under Sir Henry Wood, Attracts Vast Throngs Night After Night and Hundreds Are Turned Away



Dame Myra Hess Playing in One of the Lunch-Hour Concerts at the National Gallery Which She Inaugurated Shortly After the War Started

Elena Gerhardt, Leipzig-Born Soprano. Appears at One of the National Gallery Lunch-Hour Concerts. She Made Her New York Debut in 1912



Roderick Jones, Tenor, Sings with Chorus and Gerald's Orchestra, the Latter a Popular Radio Ensemble in Britain



Photos by Wide World
John Ireland, Whose War and Victory Composition, 'Epic March,' Was Heard for the First Time at a Promenade Concert Early in the Season

ORCHESTRAS: Walter Returns Assisted by Stanley Bate and Serkin

(Continued from page 124)

absurdity. Again, it can only be charged that Mr. Reiner gives an exciting portrayal of exciting music, and where's the fault in that?

R. F. E.

Serkin Appears as Soloist with Philharmonic-Symphony

New York Philharmonic-Symphony. Bruno Walter conducting. Rudolf Serkin, pianist, assisting artist. Carnegie Hall, Jan. 28, evening:

'Egmont' Overture Beethoven
'Symphonie Fantastique' Berlioz
Piano Concerto No. 1, in D Minor Brahms

This was a deeply satisfying evening. Owing to the delay of one of the members of the orchestra in reaching the hall, the audience heard an impromptu performance of the 'Egmont' Overture. But it was in Berlioz's 'Fantastique' Symphony that Mr. Walter and the orchestra outdid themselves. This score is still one of the most amazing achievements in the history of symphonic music. When it is interpreted by a master like Mr. Walter, one sees how much all of the leading Nineteenth Century orchestral composers owed to it. But it is more than a monument, it is a living masterpiece.

The playing of Brahms's D Minor Concerto was also memorable, for Mr. Serkin and Mr. Walter were in complete agreement. Piano and orchestra were blended in a superb performance.

S.

Bate Introduces Concertante

New York Philharmonic-Symphony Society, Bruno Walter, conductor,

Stanley Bate, pianist, soloist. Carnegie Hall, Jan. 30, evening.

Overture to 'Egmont', Op. 84...Beethoven
Concertante for Piano and String Orchestra Bate
(First performance in America)
'Symphonie Fantastique'.....Berlioz

Mr. Bate has earned an enviable record in the twenty-three years he has been composing, particularly since he is only just thirty. The Concertante he introduced to America on this occasion was first played in London in 1939, but the composer was not then at the piano. In the program notes Mr. Bate defined the work as "neo-classic in structure", "sometimes rhapsodic" but compact.

It is a well knit score, contrasting a brittle piano part against rather sugary writing for the strings. How much of the percussive quality of the solo instrument was due to Mr. Bate's playing, which was not always accurate, and how much to the actual writing is uncertain. The balance between piano and orchestra was expert particularly in the romantic second movement. The first movement was energetic; the last, broad and pseudo-heroic.

K.

Walter Gives All-Beethoven

New York Philharmonic-Symphony, Bruno Walter, guest conductor. Assisting artist: Rudolf Serkin, pianist. Carnegie Hall, Jan. 31, afternoon. All-Beethoven program:

Overture to 'Egmont', Op. 84
Symphony in F, No. 8, Op. 93
Concerto for Piano and Orchestra, No. 5, in E Flat ('Emperor'), Op. 73
Overture to 'Leonore', No. 3.

Turning his attention exclusively to



Stanley Bate and Bruno Walter Look Over the Score of the Young Composer's Concertante

Beethoven for the Sunday audiences in and out of town, Mr. Walter presented an unusually well-balanced program, in the course of which his work as conductor became more and more enkindling as the afternoon proceeded. The 'Egmont' Overture was neatly dispatched, as was to be expected, after which the symphony received a performance marked by illuminating clarity of the design of the work and incisively rhythmic playing in all its four movements. But it was in the 'Emperor' Concerto that Mr. Walter achieved the most vital orchestral glow, and this stimulus was carried over into a climactic reading of the third 'Leonore' overture.

The general unanimity of approach on the part of soloist and conductor helped basically in producing so finely unified a performance of the concerto as was given. Mr. Serkin, whose conception of the work is now familiar to local audiences, again played the piano part with consummate technical mastery and with nerve-tingling zest, if in rather too much of a Lisztian spirit to scale its Olympian heights in a completely convincing manner. There was brittle tone but there was also a pervading exciting element that evoked a stormy demonstration of applause, and both pianist and conductor were recalled again and again.

C.

Kreisler with the Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Fritz Kreisler, violinist. Carnegie Hall, Jan. 26, evening:

Overture in D Minor.....Handel
Transcribed by Ormandy
Symphony in C, No. 36 ('Linz' Symphony) K. 425)Mozart
Concerto in E Minor for ViolinMendelssohn

Fritz Kreisler
Two Nocturnes ('Nuages'; 'Fêtes')Debussy
Suite from 'The Three-Cornered Hat'Falla

Whatever the individual reactions may have been in regard to the purely orchestral works on this program, there was no doubt of the success of the soloist. Few artists could win the prolonged applause given Mr. Kreisler both on his appearance and after his playing. His interpretation of this beautiful concerto is well-known and goes back many years. It may not be as sonorous as it once was, but it still has its beauty of line, its exquisite proportions and its flowing tone. In the first movement there were moments of rhythmic indecision, but the Andante was a pure joy which

made the audience burst out at the end until stilled by a gesture from the soloist. The final movement, which Mr. Kreisler, almost alone among violinists, knows is not an exercise in speed, was beautifully played. The Kreisler of other days is still with us!

Mr. Ormandy's transcription of the Handel Overture, originally a part of one of the 'Hautbois Concerti' was agreeable music, but it was thickened out of recognition. As was said at the Battle of Waterloo (or was it Sevastopol?) "C'est magnifique, mais ce n'est pas la guerre!"

The Mozart Symphony, not often heard, is pure Mozart in which one hears fleeting moments of the Quartets and even of 'Cosi Fan Tutte'. The slow movement is, musically speaking, the most interesting.

The Debussy Nocturnes were beautifully played and those who like the Falla dances must have enjoyed them.

H.

Brahms Cycle Concludes

NBC Symphony, Arturo Toscanini, conductor; Vivian Della Chiesa, soprano; Herbert Janssen, baritone, soloists, Westminster Choir. Studio 8-H, Radio City, Jan. 24, afternoon:

'A German Requiem'.....Brahms

The broadcast time was extended to an hour and a quarter to permit the complete performance of this monumental work which ranks with the Bach B Minor Mass and the Verdi 'Requiem' as one of the most imposing religious expressions in all music. The fact that the baton was in the hands of Toscanini was sufficient assurance of an excellent performance. And it was excellent. The familiar clarity, precision and vitality of Toscanini's readings were in evidence and everything went well. The soloists were in good voice and delivered their music with distinction. The Westminster Choir, too, was in good form—better than on several recent occasions. The tone quality was rich and musical, the sections blended well together and close attention was given to unanimous attack and release.

If some of the exalted spirit (perhaps spirituality is the word) of this music was missing, its absence probably could be attributed more to the dead acoustics of the studio than to any want of exaltation on the part of the performers. The 'Requiem' demands the vaulted roof of a cathedral, or at least the expanses of a large auditorium, in which to resound.

E.

Adler and Barzin Continue Series of Mozart Concertos

Clarence Adler, pianist, and National Orchestral Association Alumni Orchestra, Leon Barzin conductor. Town Hall, Jan. 26, evening. Mozart Program:

Concerto in G, K. 453
'A Musical Joke', K. 522
Concerto in D Minor, K. 466

With this program Mr. Adler and Mr. Barzin reached the fourth concert in their Mozart Concerto Series, the first to have been undertaken in New York, it seems. Following the precedent established at the beginning, there was a guest speaker, this time John Haynes Holmes, who spoke pointedly on 'The Spiritual Aspect of Mozart's Music' just before the intermission.

A sizable audience obviously found pleasure in hearing one of the least familiar concertos, that in G, and the most popular, that in D Minor, on the same program, into which pianist and conductor entered whole-heartedly. Reinecke and Schumann cadenzas were

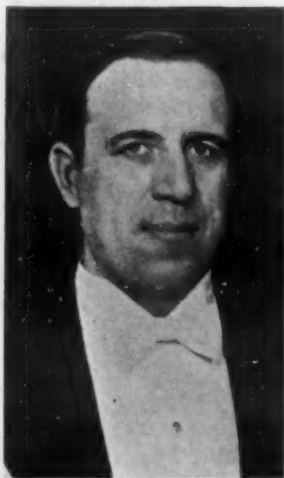
(Continued on page 197)

I
V
A
N

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Coast to Coast



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"Sang 'Rigoletto' with an authority and sensibility which carried him far. The voice is warm and communicative. An experienced artist."

Olin Downes, Times

"Established himself as one of the most capable in 'Figaro' (Barber of Seville) heard here in a long time."

Robert Lawrence, Herald-Tribune

CHICAGO

"Ivan Petroff in 'Trovatore' discovered much of the smoothness of line most baritones overlook."

Cecil Smith, Daily Tribune

"A truly Shakespearian quality in his characterization."

Times

PHILADELPHIA

"Petroff Stars" (Headline)

"Tonio (Pagliacci) admirably sung and acted."

Arthur Bronson, Record

PORTLAND, ORE.

"Audience of 4000 gave Petroff an ovation which continued until the Symphony Orchestra began the closing number."

A. Smith, Journal

LOS ANGELES, CAL.

"Petroff made a sensational appearance in 'Traviata' and won an ovation."

F. Lawrence, Examiner

WASHINGTON, D. C.

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Alice Eversman, Evening Star

SAN FRANCISCO, CAL.

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C. Stull, Chronicle

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Albert Hay Malotte

Moderato

Voice

Andante cantabile

Piano

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That the sky is blue;
Glad for the country lanes,
And the fall of dew.
After the sun the rain,
After the rain the sun;
This is the way of life,
Till the work be done.
All that we need to do,
Be we low or high,
Is to see that we grow
Nearer, nearer the sky.

Glad

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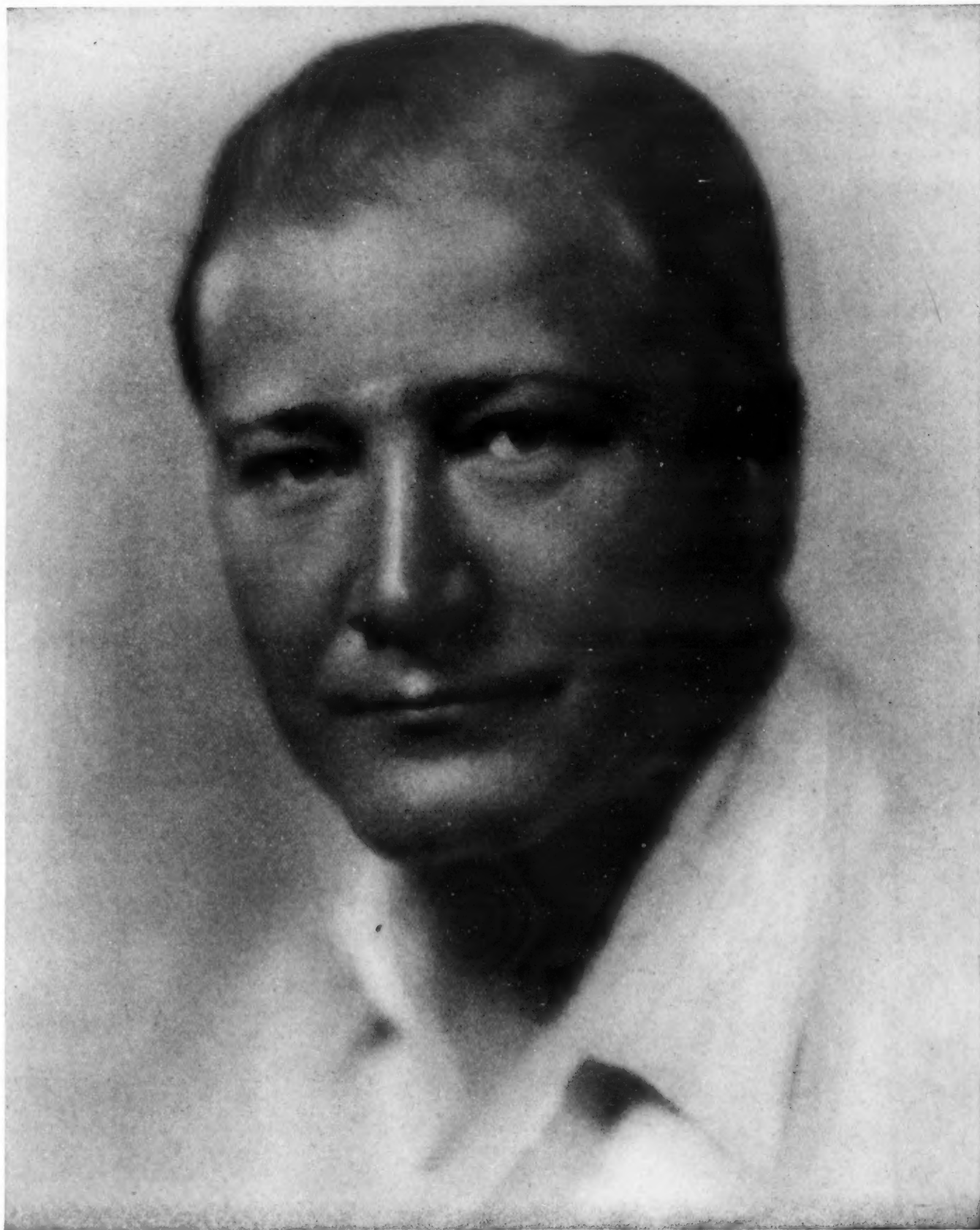
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- Six sold-out concerts in Montevideo, Uruguay
- Three sold-out concerts in Santiago, Chile
- Two sold-out concerts in Lima, Peru
- Eight sold-out concerts in principal cities of Brazil and the Argentine
- One sold-out concert each in Trinidad and Panama
- Five commercial broadcasts
- Two governmental broadcasts

THE NEW YORK TIMES, MONDAY, SEPTEMBER 7, 1942

TRIUMPH FOR BRAILOWSKY

Breaks All Individual Records at
Box Office in Buenos Aires

Special Cable to THE NEW YORK TIMES.
BUENOS AIRES, Sept. 6—Alexander Brailowsky, the famous pianist, broke all box-office records for an individual performer at the Colon Theatre this season. He arrived here early in July for a month's stay, intending to give eight concerts, but his popularity was such that he remained for more than two months and gave sixteen concerts. All of the 4,000 seats were sold at each of his performances at prices above those charged for operatic performances and were only slightly lower than those of Toscanini's concerts with the National Broadcasting Company's Symphony Orchestra.

Mr. Brailowsky will leave by air on Sept. 16 for Chile, whence, after a brief stay, he will proceed to the United States.

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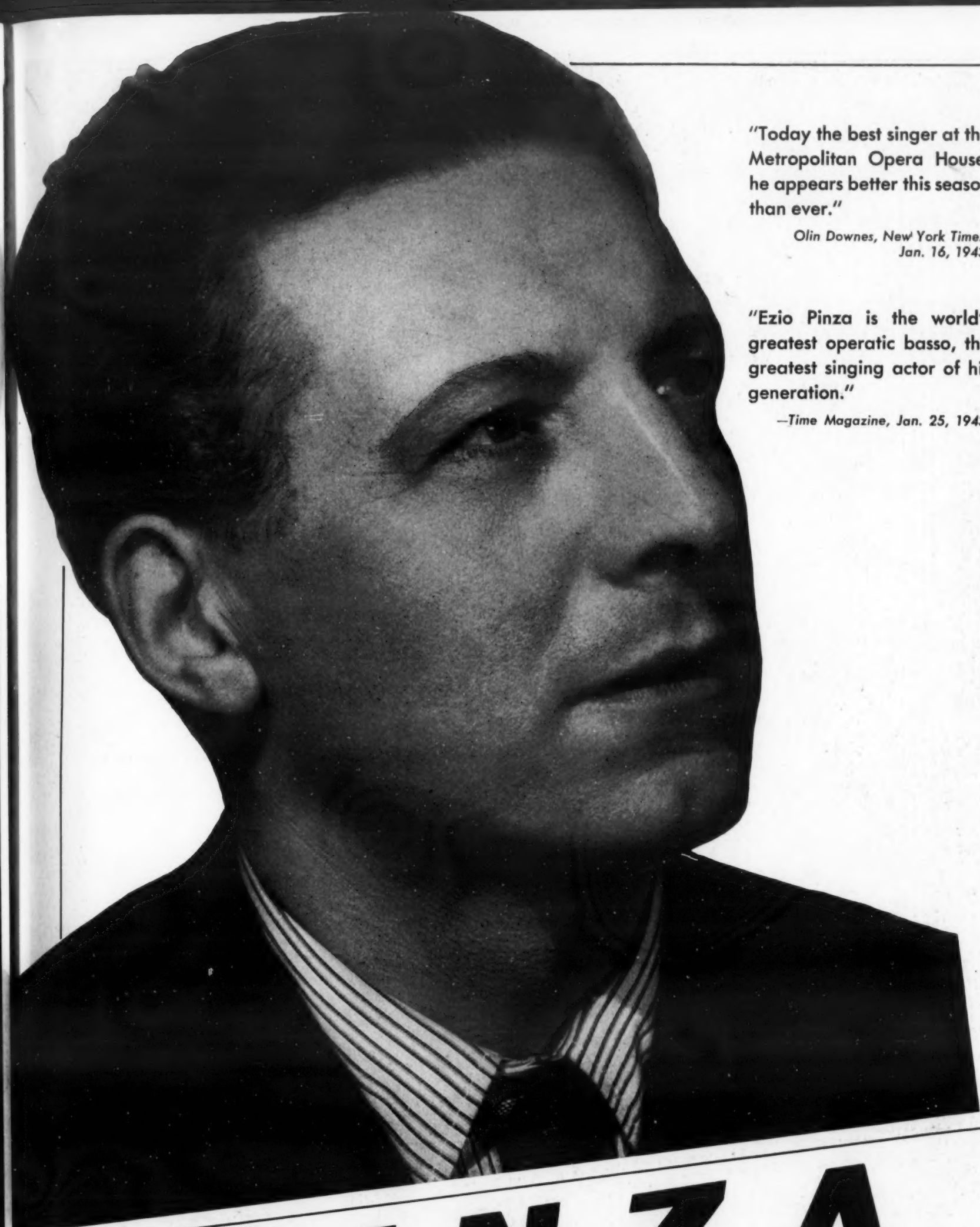
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*Olin Downes, New York Times,
Jan. 16, 1943.*

"Ezio Pinza is the world's greatest operatic basso, the greatest singing actor of his generation."

—Time Magazine, Jan. 25, 1943.

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"A NEW
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Ellabelle Davis

"The Negro race has given us another distinguished singer in Miss Davis. Her voice is of extraordinarily persuasive texture, gleaming limpidly throughout its wide range. She has an innate musicality and sense of style found only in the true artist. She should soon occupy an important place in our musical life."

Jerome Bohm, N. Y. Herald Tribune, Oct. 26, 1942

"The qualities that make for remarkable singing were substantially present in the performance which Ellabelle Davis gave at her recital at Town Hall last night. The voice of the negro soprano is a noteworthy instrument. Miss Davis made a lovely effect with the purity of sound she produced, the evenness of her legato, and the conscientious thoroughness of her musicianship."

Irving Kolodin, N. Y. Sun, Oct. 26, 1942

"An exceptionally gifted Negro soprano gave last night her first New York recital at Town Hall. She is already a refined and sensitive artist with a rare sense of style."

Rou Parmenter, N. Y. Times, Oct. 26, 1942

"Ellabelle Davis, a young negro soprano, with a voice of exceptional quality and genuine musical artistry, gave her first Town Hall recital last night. All of her songs were fluently and artistically phrased, with excellent control of what appeared to be limitless breath."

Edward G. Gorman, N. Y. Post, Oct. 26, 1942

"A new singing star flashed on the musical horizon last night when Ellabelle Davis made a sensational debut. Hers is a lovely voice of flute-like quality, emitted and controlled with the skill of a cultured artist."

Grega Bennett, N. Y. Journal American, Oct. 26, 1942

Marcus Blochman

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New York Times



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"HIS INTERPRETATION OF 'TANNHAEUSER' PROVED TO BE THE CROWN OF HIS ACHIEVEMENTS."—*Times*

"HIS VOICE IS ONE OF THE METROPOLITAN'S JOYS."—*New York World-Telegram*

"VOLUME, ENDURANCE AND VOCAL PUNCH."—*Sun*

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—*Dallas Daily Sun*



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— HEADLINES —

- "Over 7,500 at Prom to hear Dickenson."
Toronto Daily Star, Aug. 28, 1942
- "Makes third appearance with symphony."
Milwaukee Journal, Aug. 19, 1942
- "Scored one of the biggest hits of any artist
who has ever appeared here."
Jackson, (Tenn.) Sun, March 12, 1942
- "Mistress of Vocalism."
Toronto Eve. Telegram, Nov. 30, 1942
- "Wins ovation for her singing of Je Suis."
Cincinnati Times-Star, July 29, 1942
- "Lovely Jean Dickenson charms large audience."
Quincy, (Ill.) Herald Whig, March 18, 1942
- "Thrills by voice and beauty."
Waco, (Tex.) News Tribune, March 27, 1942
- "Thrilling and impressive recital."
Madison, (Wisc.) State Journal, April 17, 1942
- "Voice is rich, melodious, and beautifully
trained."
Lansing, (Mich.) State Journal, July 2, 1942
- "As great an actress as she is a singer."
St. Joseph, (Mo.) News Press, Oct. 21, 1942

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By NBC Studio B-14, Radio City

Program
(BRAHMS CYCLE VI)
A German Requiem, Op. 45 Johannes Brahms
I. Chorus—Benedict are They that Mourn
II. Chorus—Schuld, All Earth is as the Grass
III. Baritone Solo and Chorus—Lord, Make me to Know
IV. Chorus—How Lonely is Thy Dwelling Place
V. Soprano Solo and Chorus—To Now are Sorrowful
VI. Baritone Solo and Chorus—Here on Earth Here We're no Consoling Place
VII. Chorus—Blessed are the Dead
Assisting: **VIVIAN DELLA CHIESA (Soprano)**
WESTMINSTER CHORUS

THE NATIONAL BROADCASTING COMPANY
Presents
ARTURO TOSCANINI
Conducting the
NBC SYMPHONY ORCHESTRA
SUNDAY, JANUARY 31, 1943—4:30 TO 6:00 P.M., E.W.T.
By NBC Studio B-14, Radio City

Program
I. Overture—"La Forza del Destino" Giuseppe Verdi
II. Chorus of the Hebrew Slaves, Act 3—"Nabucco" Giuseppe Verdi
III. Trio—"Qui passa il fianco," Act 3—"I Lombardi alla Prima Crociata" Giuseppe Verdi
IV. Prelude, Act 3—"La Traviata" Giuseppe Verdi
V. Dances, Act 3—"Otello" Giuseppe Verdi
VI. Hymn of the Nations Giuseppe Verdi
Assisting: **VIVIAN DELLA CHIESA (Soprano)**
NICOLA MOSCONA (Bass)
WESTMINSTER CHORUS

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VIVIAN DELLA CHIESA

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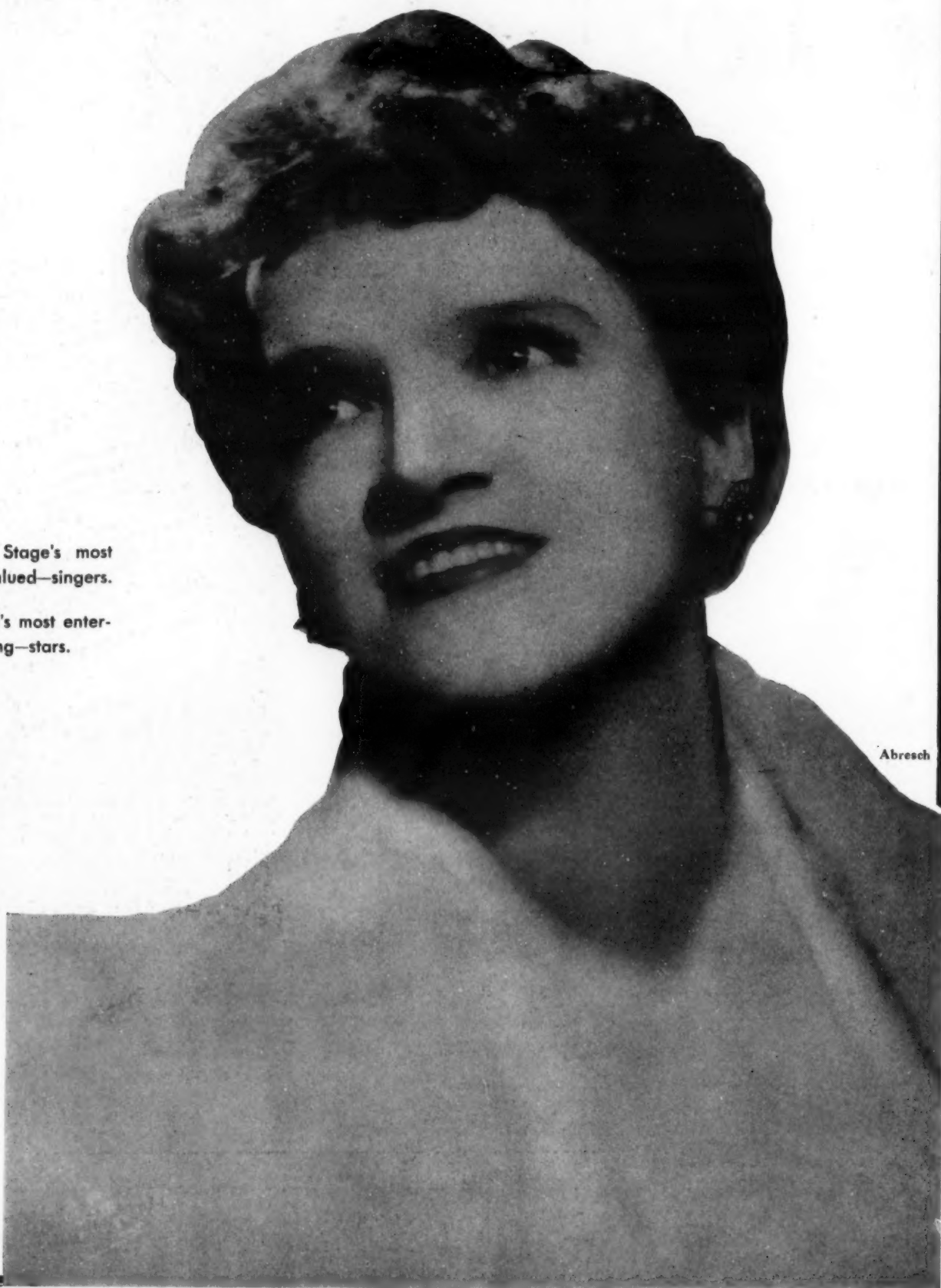
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NEW YORK



Abresch

"Singing of Distinction—Truly Notable Artistry—
A Recital that Won an Unequivocal Success." NEW YORK TIMES
JANUARY 3, 1943

SUSANNE

FISHER

AMERICAN SOPRANO

WINS *Unanimous Acclaim* OF
NEW YORK PRESS

NOEL STRAUS, NEW YORK TIMES, JAN. 4, 1943.

Singing of Distinction Marks Appearance of Soprano on Concert Stage

Singing of unusual distinction was heard from Susanne Fisher, American soprano, at her New York recital last night in Town Hall. She made known here her superior attainments as a concert artist. Her vocalism throughout a well-chosen and nicely varied program was polished and secure. The lyric voice was pure and well produced throughout its entire range. The middle and lower tones had exceptional beauty of texture, while the upper tones, of somewhat brighter quality, matched the rest of the scale in purity, and were as positively under con-

trol. Miss Fisher's singing could be commended for its adherence to the true pitch, its velvety legato and sensitive molding of phrase. What gave her contributions indisputable distinction was the completely mature and eloquent character of her interpretations. Here was a singer with keen insight and imagination, with a sure sense of style, who could bring just the right mood and atmosphere to songs of every school attempted, in readings at once refined, sensitive, and colorful. A recital that won an unequivocal success with the large audience present.

JEROME D. BOHM, N. Y. HERALD-TRIBUNE, JAN. 4, 1943.

One of the pleasantest surprises I have had in quite a while was provided last night by Susanne Fisher, who gave her first song recital in Town Hall. Miss Fisher seems to have found her real metier as an interpreter of songs. It is not often that one encounters so felicitous a blend of the tonal and interpretive assets of this branch of vocal art. Miss Fisher revealed that she has exceptional imaginative resources as well as a persuasive voice, expertly pro-

jected. Miss Fisher has the depth of feeling and charm to suggest in turn the introspective, devotional and arch attributes of Lieder and the ability to color her tones and convey their sentiments with the appropriate nuance. It was indeed heartening to find a young American singer whose accomplishments in this field of music were fully on a par with those of some European artists who have won fame with work no more remarkable, and sometimes less so, than Miss Fisher's.

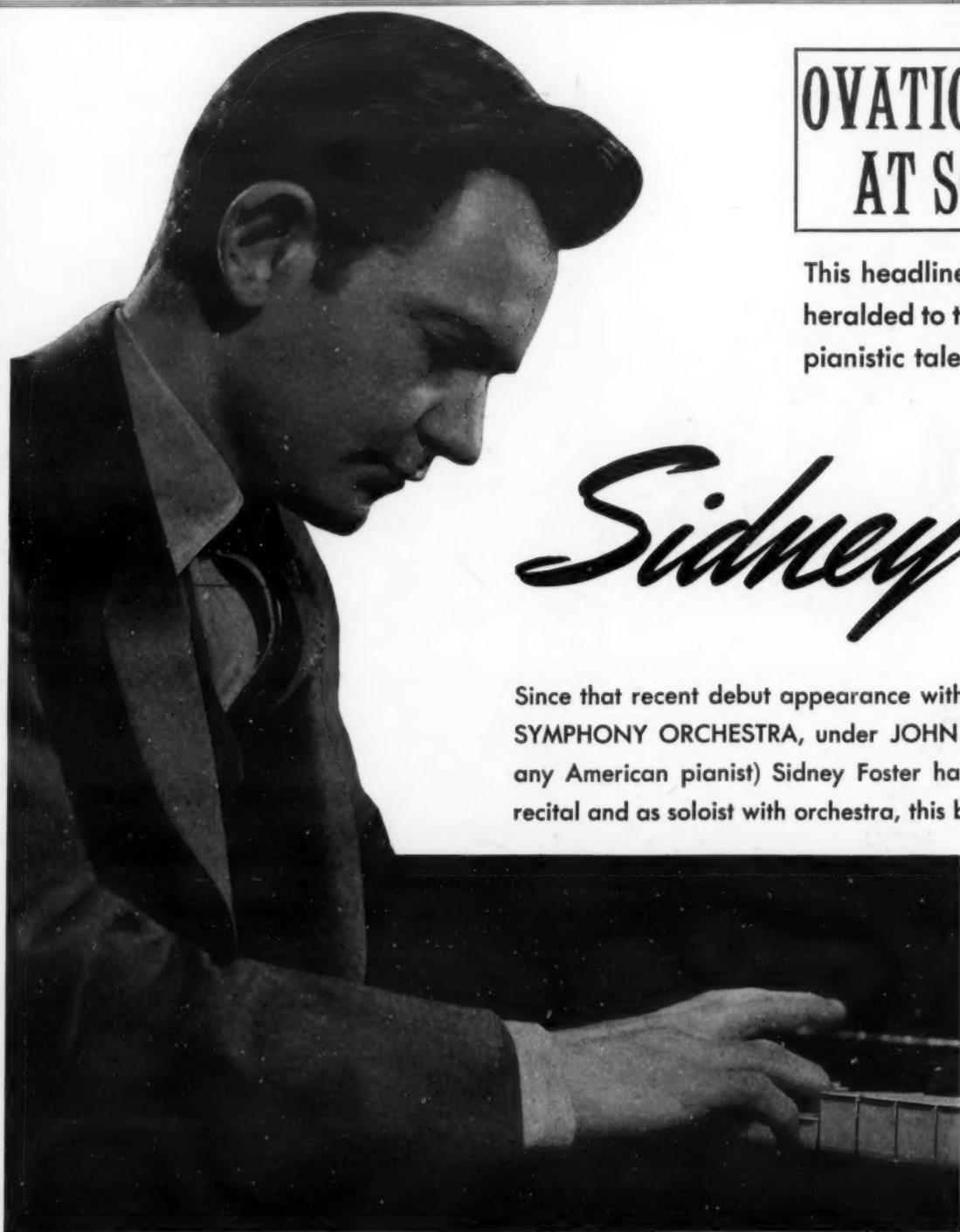


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NEW YORK, N. Y.



Abresch

OVATION TO FOSTER AT SOLOIST DEBUT

This headline from the New York Times heralded to the concert world the superb pianistic talent of

Sidney Foster

Since that recent debut appearance with the NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA, under JOHN BARBIROLI, (a unique honor for any American pianist) Sidney Foster has been acclaimed everywhere. In recital and as soloist with orchestra, this brilliant pianist has won his rightful

place with America's outstanding artists. In the short space of two years his sparkling performances have earned for him unanimous praise from the nation's press and cheers from his audiences.

NEW YORK

A richly gifted performer . . . his brilliant playing occasioned a prolonged ovation. *Times*

DALLAS

Foster revealed himself to be a remarkable virtuoso. Each note was marked with a breathtaking clarity, each chord underlined with magnificent power. Under his fleet fingers the most difficult passages glittered and glowed with the sure eloquence and finished phrasing of a musician who speaks with authority. *Times-Herald*

DETROIT

Foster shows the undubitable marks of genius in his performance, a really tremendous technique. *Free Press*

WASHINGTON (D. C.)

Endowed with a solid technique and ample musical feeling, Foster gave a notable reading and was rewarded by prolonged applause and recalls. *Post*

SAN ANTONIO

MUSIC LOVERS ARE ENTRANCED BY BRILLIANT YOUNG ARTIST (headline). A brilliance of concert technique, a deep and understanding feeling for his music which has already labeled him for future distinction as one of the truly great piano virtuosos of America. *Express*

NEW ORLEANS

The manner in which he played the gigantic Brahms concerto hardly came as a surprise. This work is not a dish for a talent that is merely facile and svelte. Many pianists have the technical equipment to surmount its difficulties of execution, but few have the imagination and instinctive musicianship to invest this facility with poetry. Foster is one of these few. *Times Picayune*

DUBUQUE

SIDNEY FOSTER ACCLAIMED (headline). Foster plays the piano in a deliberate, effortless way with a respect that approaches reverence. He commanded the rapt attention of the large crowd. *Telegraph-Herald*

CHICAGO

Foster is a pianist of sensitivity, subtlety and technical mastery. His playing has brightness. His music is soft and warm while it is solid and sure. *Journal of Commerce*

MONTREAL

A mature musical thinker . . . conception of rhythmic values truly remarkable, coupled with a lively musical imagination. A poet of the piano. *Gazette*

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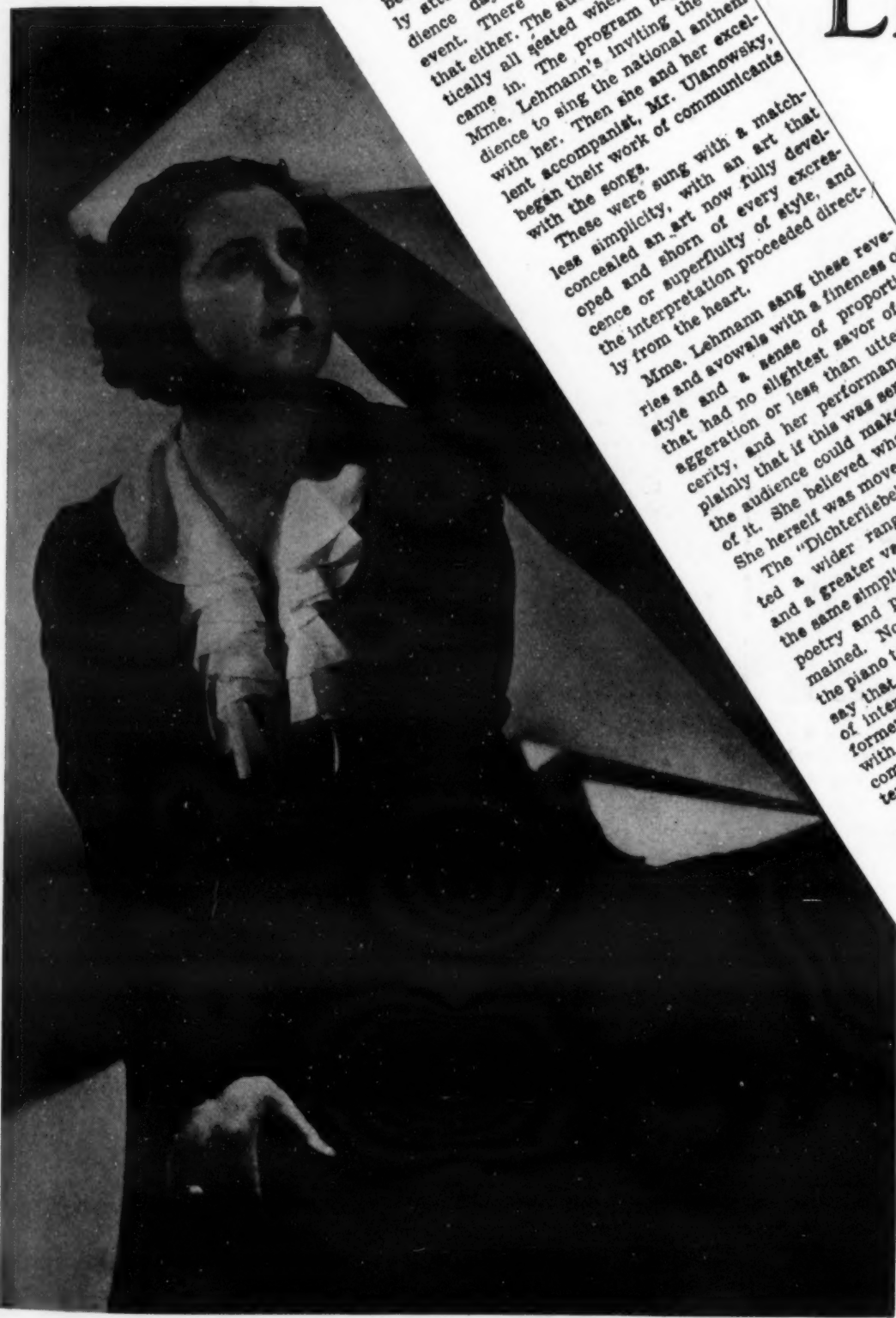
STEINWAY PIANO

Marks Levine, Director, Concert Division

LEHMANN IS HEARD IN SCHUMANN SONGS

Soprano is Assisted by Paul
Ulanowsky at the Piano in
Program at Town Hall

New York Times
January 25, 1943



GREATER THAN EVER LOTTE LEHMANN

Leading Soprano
Metropolitan Opera

By OLIN DOWNES
A very distinguished recital of songs and song cycles by Robert Schumann was given by Lotte Lehmann yesterday afternoon in Town Hall. The capacity of the hall had been bought out by an exceptional event. There was no fuss about that either. The audience was practically all seated when the singer came in. The program began with Mme. Lehmann's inviting the audience to sing the national anthem with her. Then she and her excellent accompanist, Mr. Ulanowsky, began their work of communicants.

These were sung with a matchless simplicity, with an art that concealed an art now fully developed and shorn of every excess. The interpretation proceeded directly from the heart.

Mme. Lehmann sang these reveals and avowals with a fineness of style and a sense of proportion that had no slightest savor of exaggeration or less than utter sincerity, and her performance said plainly that if this was sentimental the audience could make the most of it. She believed what she sang. She herself was moved by it.

The "Dichterliebe" cycle permitted a wider range of expression and a greater variety of color. But the same simplicity, the same warm poetry and perfect proportion remained. Nor are the postludes of the piano to be forgotten. That is to say that there was complete unity of intention between the two performers, and that Mr. Ulanowsky completed the poetic thought of the interpreter and composer.

One remembers those earlier years when Mme. Lehmann's own nature swept her away and this resulted in prodigal and at times explosive outburst of tone, or disproportionate emphasis of phrase. All that is of the past. The thoughtfulness, the maximum of communication with the minimum of effort, an intensity of emotion that requires no noisy heralding spoke more eloquently than any description could do.

Mood was established so completely that there was comparison with the demonstration till the end of the recital. For that matter the two cycles were sung without opportunity for applause between the songs that make them a sign-leave. There have been such a significant by her achievements made possible by the proportions of the hall. At the end the audience was loath to leave. Mme. Lehmann wisely refrained from an encore. To the best of her ability she had done a complete thing, and what she had done will long be cherished by those who heard her.

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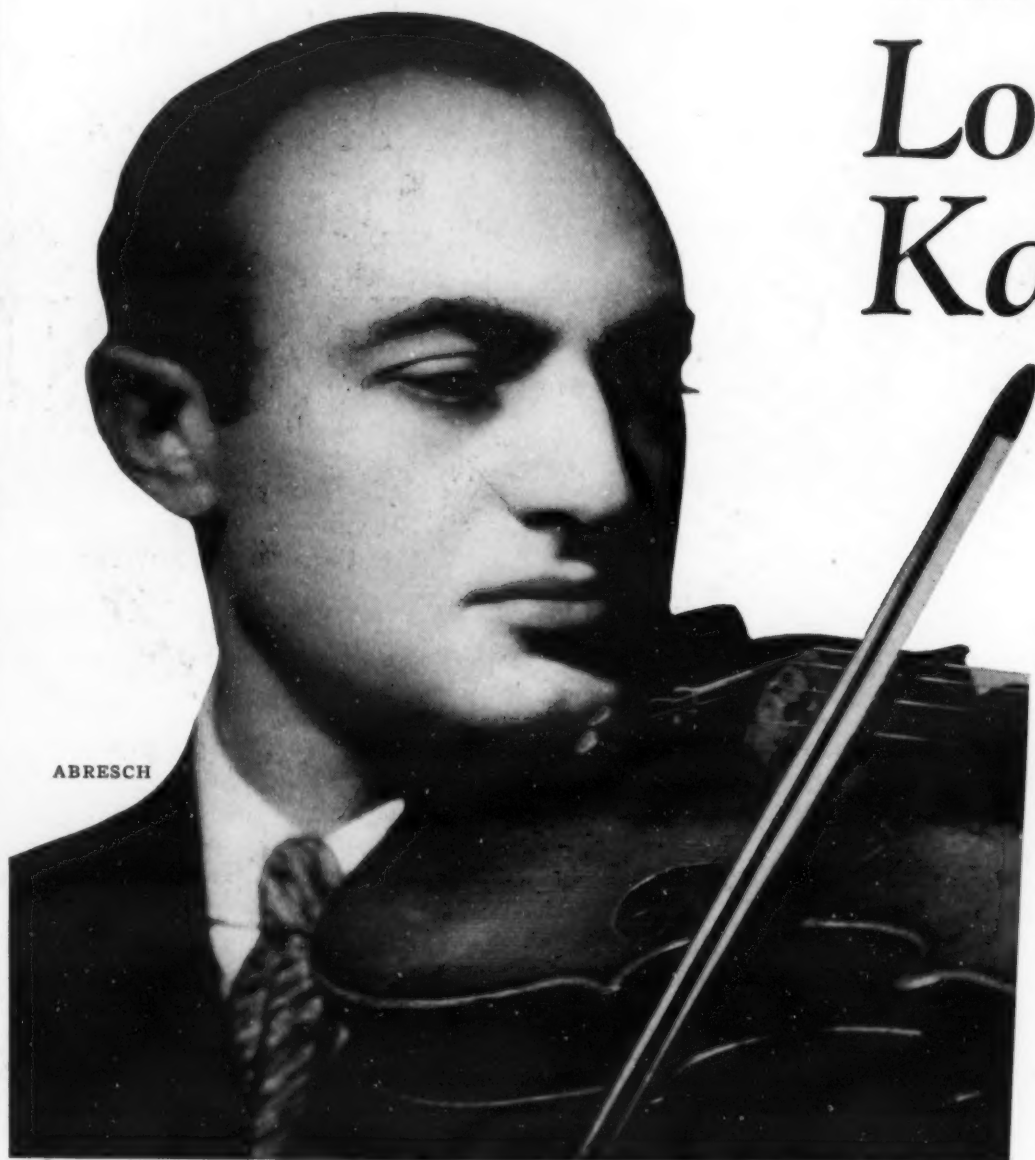
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Victor and
Columbia
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"Definitely headed for further triumphs"

Harry Mines
Los Angeles Daily News, March 2, 1942.

Louis Kaufman



LOS ANGELES—FEB. 28, 1943

BOSTON—JORDAN HALL
MARCH 11, 1943

NEW YORK—TOWN HALL
MARCH 17, 1943

"SUPERB"

"Violin soloist was Louis Kaufman, who gave a superb interpretation. . . . His tone sang dulcetly, his technique was that of a front-line virtuoso and his execution showed impeccable style. He received a long and warm ovation."

Richard D. Saunders,
Hollywood Citizen-News, Dec. 14, 1942
(As soloist with L. A. Philharmonic—Barbirolli conducting)

"EXPRESSIVE"

"Mr. Kaufman's tone is fine-grained and expressive, his phrasing musicianly and his technique able to cope with almost anything in the violinists' repertoire. In short, he is an artist to be reckoned with."

New York Post, March 26, 1942

**"BRILLIANT
PYROTECHNICAL
FLIGHTS"**

"To his fluent technic, he adds a sparkling tone. This not only carried him through brilliant pyrotechnical flights, but in the Larghetto seemed to sing its way along with a sort of shimmering lustre."

Providence-Journal, March 16, 1942

**"SURPASSING
BEAUTY"**

"Louis Kaufman played with consummate artistry. He disclosed tone of surpassing beauty, technic to spare and clarity of line and phrase to please the most exacting."

Vernon Steele,
Pacific Coast Musician, Dec. 19, 1942

**"EMOTIONAL
VISION"**

"Honors were shared by the superb solo that Louis Kaufman, noted Hollywood violinist, played in the great Beethoven concerto. His performance had technical mastery, beautiful tone and emotional vision."

Alexander Fried,
San Francisco Examiner, Aug. 13, 1941

**"ARTFUL
INTERPRETATION"**

"His alluring quality of tone and artful interpretation brought solace to his listeners."

Grena Bennett,
N.Y. Journal and American, Mar. 26, 1942

**"DEFTNESS
INCARNATE"**

"Mr. Kaufman's playing was deftness incarnate, knowingly fiddlistic and musically assured."

Irving Kolodin, N.Y. Sun, March 26, 1942

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THE CHICAGO SYMPHONY
UNDER HANS LANGE

THE ST. LOUIS SYMPHONY
UNDER VLADIMIR GOLSCHMANN

THE CINCINNATI SYMPHONY
UNDER EUGENE GOOSSENS

NEW YORK TIMES,
AUGUST 9, 1942.

PIANO DUO PLAYS AT TANGLEWOOD

Luboshutz and Nemenoff Give
Mozart Concerto in E Flat,
Koussevitzky Conducting

By NOEL STRAUS

Special to THE NEW YORK TIMES.

LENEX, Mass., Aug. 8—The series of concerts by the Berkshire Music Center Orchestra, under Serge Koussevitzky, which began here at Tanglewood last week, continued with a program given tonight in the music shed. Widely disseminated accounts of the superior work accomplished by the student orchestra at its initial appearances had aroused increased interest, with the result that the attendance was larger than at the opening concert a week ago.

Again the playing of the gifted young musicians evoked fervent enthusiasm. This time in a list which comprised Howard Hanson's Third symphony, the Mozart concerto in E flat for two pianos, with Pierre Luboshutz and Genia Nemenoff as soloists, and the Fourth symphony of Brahms. There was a prolonged ovation for the soloists after the concerto in the course of an evening of accomplishment once more reflecting great credit on all concerned.

Mozart's Concerto in E flat major for two pianos, which followed, was expertly played by Pierre Luboshutz and Genia Nemenoff at the keyboards, both of the artists bringing to it a wealth of nuance, charm of phrasing and refinement of style that captivated the audience.

In True Mozart Spirit

Their conception of each of the three movements was definitely in the true Mozart spirit, which also was captured in the finely wrought cadenzas composed by Mr. Luboshutz. The two corner movements went with a rhythmic élan, and the andante was most poetically set forth.

That Dr. Koussevitzky's support during the concerto was of a more heroic mold than that adopted by the pianists did not interfere with the genuine impressiveness of the interpretation as a whole, and could be imputed to practical exigencies involved. The orchestra's work here was as knowing and as praiseworthy in its technical aspects as for the rest of the program. The performance was a pronounced success and occasioned an unusual demonstration of approval.



1942-43

49 RECITALS

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and

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HALL CELEBRITY SERIES IN BOSTON

To

THE CURRAN THEATER IN
SAN FRANCISCO

and

THE PHILHARMONIC AUDITORIUM
IN LOS ANGELES

LUBOSHUTZ *and* NEMENOFF

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In that same quarter of a century S. Hurok has most consistently supplied the demand for the finest in ballet, concert, opera and drama; and despite current transportation difficulties his record for fulfilled bookings remains unbroken.

Satisfying and shaping the public's desire, he has many times uncovered great talent previously unrecognized. Today his roster of blazing stars represents through the length and breadth of the entertainment world the epitome of good taste and box-office drawing power.

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BLANCHE THEBOM

Soprano

ISAAC STERN

Violinist

ALEXANDER BOROVSKY

Pianist

KATHERINE DUNHAM

*Company of 20 Dancers and Musicians
Primitive and Haitian Dances*

ARGENTINITA and PILAR

*Spanish Dance Ensemble
featuring Ravel's "Bolero"*

JACQUES CARTIER

Actor-Dancer

WANDA LANDOWSKA

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THE PHILADELPHIA OPERA COMPANY

Mozart — "Marriage of Figaro" Strauss — "The Bat"

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DAVID HOCKER, General Manager

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- ▶ A brilliant company of young all-American artists
- ▶ Tasteful, modern stage productions
- ▶ Company of 70 with Symphony Orchestra

"Something momentous is stirring. It is time for the country to take notice."
— Howard Taubman, N. Y. Times, Jan. 1941

THE COUNTRY HAS TAKEN NOTICE!

BOSTON—"Opera of this sort, at once civilized, intelligible and thoroughly musical, is the opera of the future."—Warren S. Smith, Post, Nov. 4, 1942

WASHINGTON, D. C.—"The English text with clean-cut expressive diction, the swiftly paced action, the expert modern stage direction, all became the source and inspiration of Mozart's gay and lovely melodies."
—Glen D. Gunn, Times-Herald, Jan. 6, 1943

HARRISBURG—"The Philadelphia Opera Company provided an evening of lighthearted music the like of which is brought to Harrisburg audiences all too seldom."
—Harrisburg News, Nov. 23, 1942

BALTIMORE—"What the company has done to relieve opera of some of its timeworn and cumbersome traditions is cause for music lovers to hope for return visits."
—Weldon Wallace, Sun, Jan. 10, 1943

PHILADELPHIA—"Their performance was mellow; there was no horseplay in the comedy; and the music was delivered honestly and beautifully."
—Max de Schauensee, Eve. Bulletin, Dec. 2, 1942

PROVIDENCE—"To me, opera is generally just a far cry, the farther the better. How annoying to come upon a company that can take some 150-year-old claptrap and actually entertain one for three hours. These people make an evening of it, an excellent evening."
—G. Y. Loveridge, Journal, Nov. 10, 1942

WORCESTER—"Opera, presented in the frank zestful manner of American artists, provides an audience with many an inward chuckle."
—Walter Merkel, Daily Telegram, Nov. 3, 1942

HARTFORD—"All promises were not only kept but enlarged upon. How anyone can stay away is more than your dazzled reviewer can say."
—Carl Lindstrom, Times, Nov. 5, 1942

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for 1943-1944

ISAAC STERN

**"ALL THAT ANYONE
COULD WISH!"** NEW YORK
POST

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He is not the dusty delight of the few. His violin is an instrument of gladness with something for everyone in his audience—depth for understanding, pathos for tears, passion for excitement, joy for laughter. The music of the masters becomes through him the music for the people.



Bach?

"The Partita was set forth with unusual vitality. The adagio uncovered gorgeous tone quality and depth, the fugue was replete with clarity and precision, the final presto consummated its musical revelation."

Pittsburgh Press, Dec. 2, 1942

Mozart?

"From the first notes of the sonata the evening was one of mounting enjoyment. Mr. Stern did everything which can be done with a violin." (A return engagement)

Warren, Penn., Times-Herald, Dec. 4, 1942

Brahms?

"The sonata was tonally enchanting and musically satisfying. The large audience supplied sufficient heat in its response to make a fuel ration board happy."

New York Sun, Jan. 9, 1943

Paganini?

"His performance made the D-major concerto seem like child's play. It was carried through with great brilliancy and the effect upon the audience was thrilling."

Cincinnati Times-Star, Oct. 31, 1942

Wieniawski?

"The concerto was a breath-taking experience even for veteran concert-goers."

Pittsburgh Press, Dec. 2, 1942

Dinicu?

"The 'Hora Staccato' showed a rich vein of musical humor. Stern has built a considerable following, without any flash-in-the-pan tricks or stunts, on solid merit."

PM, Jan. 10, 1943

SUMMARY

"Not more than once or twice does one hear a violin recital so rich in substance, so brilliant in execution and so finely conceived on the interpretative side."

SF Chronicle, Jan. 26, 1942

"Mr. Stern's selections comprised Mozart, Bach, Szymanowski, Brahms, Wieniawski. What a list! What a performance!"

NY World-Tel., Jan. 11, 1943

"All in all, an evening of distinguished violin playing!"

New York Times, Jan. 9, 1943

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THE MORNING AFTER FEB. 1, 1943:

"We are listening to one of the master pianists of this period."
—Downes, *N. Y. Times*

"One's vocabulary of adjectives becomes exhausted in seeking new adulatory terms."
—Bohm, *N. Y. Herald Tribune*

"Artur Rubinstein worked his usual miracles in Carnegie Hall last night."
—Bagar, *N. Y. World Telegram*

"It is hardly likely that Artur Rubinstein has enjoyed such a popular success as he had last night in Carnegie Hall."
—Kolodin, *N. Y. Sun*

"The vast audience wouldn't let him go. The tribute was given to great pianism."
—Simon, *PM*

"The finest exposition to date of his sweeping, fiery, sometimes slashing style."
—O'Gorman, *N. Y. Post*



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Chicago Tribune

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Eleven Times
for the Verdi Requiem

Chosen by Bruno Walter
for Mozart's Requiem

Triumphant New York Recital

"Sound vocal technique employed with skill and effect."

Sun

"A superb voice—sonorous tones tellingly applied."

World Telegram

"Singing with a splendor that was the mark of a first class artist."

Herald Tribune

"A voice of rare timbre, faultless legato, resonant and produced with skill and facility."

Journal American

Acclaim from Washington

"Mr. Moscona is greatly gifted as to voice and is master of the lyric address as it is practiced on the concert stage, something many opera singers never learn. The public gave Moscona an ovation."

Washington (D.C.) Times Herald

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SOPRANO

"Mary Bowen revealed a soprano of rich quality, rare timbre, and fine volume, with a full register of thrilling notes".

Washington Post

"A pleasant lyric voice".

New York Times

"Miss Bowen sent her large audience away talking — the women about her lyric, flexible voice; the men about her fresh, rare beauty".

Danville Register

"She has that elusive quality called 'personality'".

Baltimore News Post



**WINIFRED
HEIDT**

CONTRALTO

"Poured forth sumptuous, flawlessly projected tones lavishly . . . acting equally felicitous . . . the finest achievement of the evening".

New York Herald Tribune

"A very promising singer . . . an exceptionally attractive voice".

Boston Herald

"The only Carmen I would care to hear again".

Hartford Times

"Rich, big, expressive voice . . . very attractive appearance".

Toronto Globe and Mail



**EUGENE
CONLEY**

TENOR

"One of the finest American operatic tenors".

PM

"This young man will bear watching".

New York World Telegram

"A magnificent young lyric tenor".

San Francisco Chronicle

"A tenor with a visible waistline".

Chicago Daily Tribune



**GLENN
DARWIN**

BARITONE

"Nobility of vocalism and a true sense of stage".

New York Times

"A master of the fine art of diction".

Washington Herald

"Engaging youthful freshness of style".

Toronto Globe and Mail

"We shall hear a good deal of him in the future".

Cleveland Press

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Say Local Committees:

"The best concert we ever had"
"Entertaining as well as
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"A triumph in program making"
"A delight for the ear—
a joy for the eye"

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Leading American Flutist

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Jerome D. Bohm
In The N. Y. Herald-Tribune
Jan. 14, 1943.

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"MR. SCHMITZ' PIANISM IS AND ALWAYS HAS BEEN OF A TRANSCENDENTAL ORDER."

—Virgil Thomson

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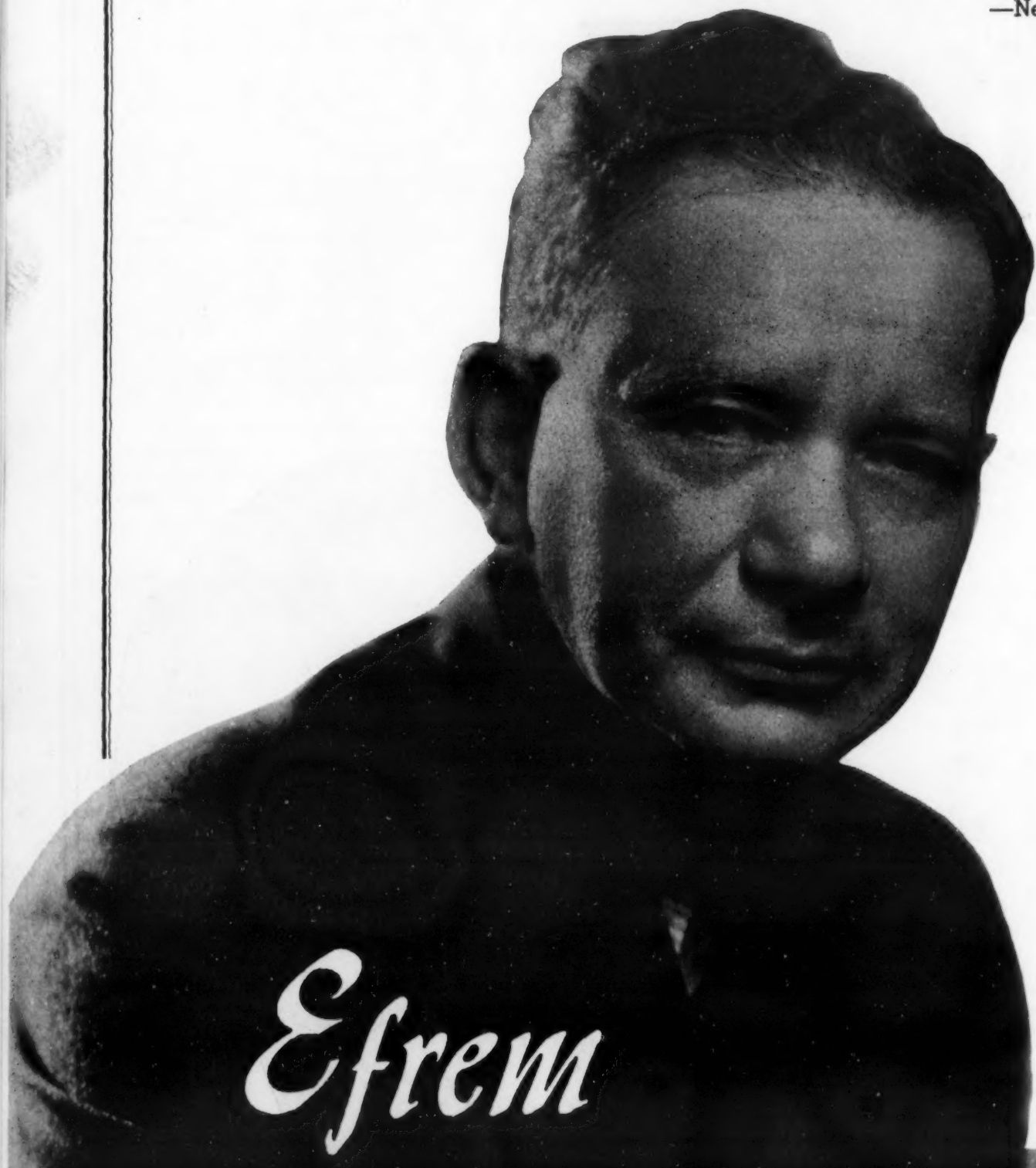
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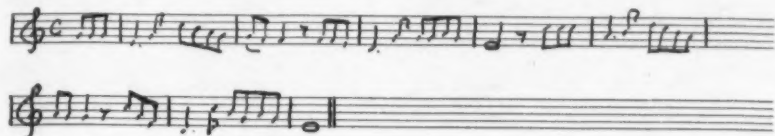
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WANDERING NATIONAL ANTHEMS

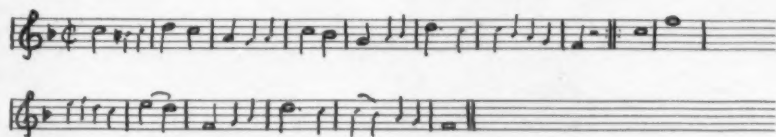
(Continued from page 114)
them with it. Hindenburg once ridiculed Hitler because of his Austrian origin as "the Bohemian corporal". Is it possible that the Horst Wessel song, the favorite song of the Fuehrer, was really a Bohemian corporal's song? But I would not like to insult the Czech nation. However, one thing is certain. This song expresses no enthusiasm for battle but the spirit of enslaved souls, which spirit was evident in all of the texts written to it:



The 'Internationale' is better. It is a real battle song with its militant tempo, the decisiveness of its rhythms and its signal refrain which today incites millions in Russia to battle, just as it did in Republican Spain. The melody is by the laborer Adolph de Geyter (who died in 1915) who was of Belgian origin and lived in Lille. But the song is really international since. It is made up of French and German folk song strains. This official hymn of modern Russia hasn't the slightest Slavic quality in it, nor was it intended to be national, but social.

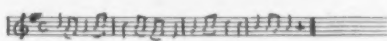
Of course, in modern Russia the old Russian Czarist anthem by Alexij Lvoff (1799-1870) is not played in Russia. Nor do I know how they get over the embarrassment there when Tchaikovsky's '1812' Overture is played, of which this dignified and beautiful anthem is such an effective part. And yet this '1812' Overture is popular among the Soviets. I believe the old Russian national anthem is sung today only by American students. It became 'Hail Pennsylvania,' the official song of the University of Pennsylvania.

How unscrupulously melodies are borrowed by composers to create national anthems is seen in the example of the Bulgarian national hymn 'Sumi Marica' 'Foam, Maritza' [river].



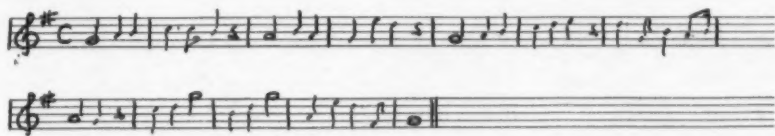
The composer of the music was Sebek, the writer of the text was Mareček, both Czechs. Sebek was military Kapellmeister and therefore this national anthem is a third-rate military march and whoever knows German folk songs and the literature of chamber music for the piano knows that the opening strains of the Bulgarian national anthem is identical with the German folk song 'Wenn die Soldaten durch die Stadt marschieren,' and moreover, is to be found in the old piano "war-horse" 'The Lion's Awakening', by Antoine de Kontiki composed around 1850. All this, however, does not prevent the Bulgarians from marching quite smartly to this international melody. The

Jugoslav national anthem is like 'Rule Britannia' the joint product of the various parts of its national territory. It is an unusually effective song with its melody and the text: 'God of Righteousness',

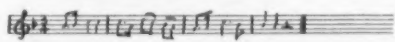


and today in the sections occupied by the Italians and the Nazis may be sung just as little as the numerous Cetnik songs and marches.

And now to go again to another Axis country. The Roumanian hymn hasn't the slightest connection with native Roumanian music. Bartók, who has delved so deeply into the music of Roumania, would certainly repudiate it from the point of view of Roumanian folk music, and Enesco would do likewise. But they were not asked for a song. It was the work of the German band master Eduard A. Hübsch (1833-1894). This anthem is a potpourri of trivialities:



In Greece we have a national hymn with a Greek, Nicolas Mantzaros (1795-1872) as composer, but he wrote his hymn to freedom in 1823, an anthem, by the way, which is the longest in the world. It has 158 four-line strophes in such an operatic Italian style that we cannot consider this Hellenic anthem either as typically national. This is, fortunately, not the case with the Polish national anthem, 'Poland is not yet lost',



which was sung originally as the

'Dombrowski' March by Polish legionnaires under General Dombrowski, who followed Bonapart in his Italian campaign in 1797. "Composer unknown" say the reference books. Of course, for it is an old Polish dance that can be found in collections of the seventeenth century. Later it was made into a Pan-Slavic song and the Czechs sang it to words that may be translated: "Death and Hell to those who oppose us." For this reason it was forbidden in old Austria.

Recently I was invited to a club evening in the famous Nassau Tavern in Princeton. There were mostly students there and since I come from Prague I was asked to sing a Prague student song. I chose:

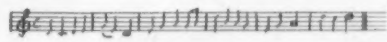
'Nach Süden nun sich wenden die Vöglein' and when I finished a student of Holland Dutch origin protested: "Why, that is the national anthem of the Netherlands." I had to admit that the song had much similarity to the Dutch national anthem and added that the title of the Dutch anthem, 'Wilhelmus von Nassau' fitted in quite nicely with the fact that the club was meeting in the Nassau Tavern. It is a typical international anthem.

The Most International

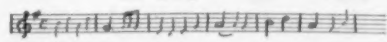
If we examine the original text of the sixteenth century we find that a German prince serves the Dutch people of the Netherlands and pays homage to the King of Spain. Soon the melody wandered to Poland by way of Germany, where it was sung to ridicule the Polish King Henry III of Anjou, who had fled to France. In 1580 German mercenaries sang the song in Portugal and in the Seventeenth Century it came to France as a hunting song, widely known as 'Pour aller a la chasse'. Thence it was carried to Bohemia to the estates of the famous Baroque Count Johann Wenzel Sporck under the new name of 'Hubertus Aria'. In honor of this gentleman Johann Sebastian Bach employed the theme

in his 'Peasant' Cantata. When Mozart was a little boy, his father sang the melody to him as a lullaby, and Wolferl made use of it in his 'Gallimathias Musicum' in order to compliment the Dutch people. And even today this international anthem is sung as a Prague student song, as I mentioned before. This is certainly the most international of all national anthems.

But is it then possible in this brief space to extend this musical trip around the world still further? We would have to speak the oriental national anthems. Let one not say that the Japanese national anthem with its archaic pentatonic melody

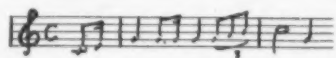


is completely autochthonous. To be sure it was written by the Japanese composer Hironoskani in 1880, but even then the Japanese called in the Germans for help—in that case the German Franz Eckert, who made the first correct version of the hymn. Eckert died in 1916 in Korea. The once conservative Chinese are much more radical. When they gave up their pig-tails they also dropped the pentatonic system, even if in their new national anthem, a genuine battle song of the United Nations, there are still touches of the pentatonic system.

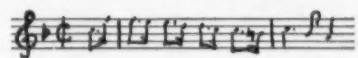


The Latin nations have decidedly neutral but highly respectable na-

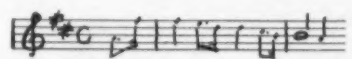
tional anthems. To be sure, the Mexican anthem, 'Mexicanos, al grito de guerra'



reminds one of a German folk 'Wer will unter die Soldaten' and no wonder, for the composer Taimé Nunó was subjected, in 1854, to German influence in his music. But the melody is certainly extremely dignified. Dignified also is the march-like national anthem of the Brazilians, which was composed some time after 1822 by Osorio Duque Estrada, and which shows Spanish influence. The Chilean national anthem 'Ha cesado la lucha sangrienta' ('Ceased has the bloody battle') shows Italian influence.



Is this not Donizetti? The same style is apparent in the Bolivian hymn 'Bolivianos, ed hado propicio' ('Bolivians, propitious fate')



Ecuador's hymn, again, was composed by a German, Antonio Neumann (1818-1871), Columbia's by the Italian Orestes Sindici, as one can recognize easily by the type of melody. But lack of space prevents me from carrying this discussion on infinitely.

Only one little story I would like to mention in closing. Three years ago on the way to New York from Europe, there was a ship's concert. At the close 'The Star Spangled Banner' was played by the band. Everybody got up except a French lady who remained sitting and called out: "Why that's only 'Madame Butterfly'!" She knew the melody of the American national anthem only from Puccini's opera. So, even our good old strong American national anthem for which we certainly ought not to be able to harbor any suspicions of international sentiment, became part of an Italian opera, the scene of which takes place in Japan! It is sufficient well known by now, of course, that 'The Star Spangled Banner' derives from 'Anacreon in Heaven', composed by John Stafford Smith, which was the official song of the old Anacreontic Society in London.

Hugo Kortschak Conducts New Composition

Hugo Kortschak, violinist and conductor, who has been leading the New Haven Symphony, gave the first American performance of Weinberger's Czech Dances on Jan. 11. On the same program, Sari Biro, pianist, was soloist in the Chopin E Minor Concerto. At an earlier concert, Carroll Glenn, violinist, was soloist in Tchaikovsky's Concerto. Mr. Kortschak was heard during the Autumn in a sonata program with Ward Davenney, pianist.

OPERA: Bampton and Lawrence Appear in 'Tannhäuser'

(Continued from page 126)

Sayão as Susanna, Eleanor Steber as the Countess and John Brownlee as the Count gave their usual accomplished portrayals, as did those in smaller roles, Marita Farell, Alessio De Paolis, John Garis and Louis D'Angelo. Bruno Walter's conducting was again of a highly polished, superior order. Q.

Double-Starred 'Tannhäuser'

The third hearing of 'Tannhäuser' on the evening of Jan. 22, had two especial points of interest, these being Rose Bampton's first Elisabeth, and Marjorie Lawrence's return in an actual operatic performance, as Venus.

Miss Bampton sang expertly. The role lies well in her voice and she made the most of it, singing 'Dich Theure Halle' very beautifully and negotiating the climactic high B without difficulty. Her dramatic rendition of the role was a trifle restless in the second act, but in the last act she was excellent in every way.

In spite of the fact that Miss Lawrence had to sing her entire scene reposing in a sort of shell-couch, it lost nothing, and the singing was clear and forceful. The several lyrical bits occurring in the part were beautifully delivered. She was accorded an ovation lasting a long time by the entire house.

Julius Huehn, not in his best voice, none the less did some very fine pianissimo singing. Lauritz Melchior was less poignant in the early part of the evening but the 'Romerzählung' was a fine piece of dramatic vocalization.

In the smaller roles were John Garis, Osie Hawkins, Emery Darcy, John Gurney and Maxine Stellman, the last named doing a particularly good job with the small part of the Young Shepherd. George Szell conducted. He was at his best in the Prelude to Act III, which was excellently played. H.

The Second 'Forza del Destino'

The second performance of 'La Forza del Destino' on the afternoon of Jan. 23 brought two important changes of cast. Stella Roman sang Leonora this time instead of Zinka Milanov, and Frederick Jagel took the place



Rose Bampton, Who Sang the Role of Elisabeth in 'Tannhäuser' for the First Time

of Kurt Baum as Alvaro. Others who sang the same roles in the previous performance were Lawrence Tibbett as Don Carlos, Ezio Pinza as the Abbot, Salvatore Baccaloni as Melitone, Irra Petina as Preziosilla, Louis D'Angelo as the Marquis, Lorenzo Alvary as the Alcalde, Thelma Votipka as Curra, Alessio De Paolis as Trabucco and John Gurney as the Surgeon. Bruno Walter again conducted. Miss Roman was a convincing Leonora, dramatically, adapting her vocal production in many instances to the dramatic requirements of the part. This made for realistic characterization although it may, at times, have put a strain on the natural beauty of her singing. Mr. Jagel was his usual dependable self, and he was in exceptionally fine voice. E.

The Second 'Aida'

The second performance of 'Aida', on Jan. 23, marked the return to the company of Bruna Castagna in the role of Amneris, in which her luscious voice and free tone emission were a source of constant gratification. In general the performance was notable for the vocal material of the principals rather than the projection



Astrid Varnay, Who Reappeared as Elsa in 'Lohengrin'

of drama as most of the acting was completely unimaginative. Zinka Milanov in the title role did some of the finest singing yet heard from her, accomplishing the 'Ritorna vincitor' and 'O, Patria Mia' with distinction of style. Neither her make-up for the part nor her costuming, however, was altogether fortunate.

New as Radames was Kurt Baum, whose smooth lyric tenor, resorting to falsetto for the highest tones, coped with commendable results with the dramatic exactions of the music. Alexander Sved gave a vocally and dramatically vital characterization of Amonasro, while Norman Cordon's dignified Ramfis revealed one of the outstanding voices in the cast. Lansing Hatfield was the King, Maxine Stellman the Priestess, and John Dudley, A Messenger. Cesare Sodero conducted with admirable consideration for the singers. C.

Kullman Sings in 'Louise'

Charpentier's 'Louise' was repeated on Jan. 25 with the same cast as that of its first hearing this season with the exception of Charles Kullman, who appeared as Julian. Mr. Kull-



Bruna Castagna, as Amneris in 'Aida', in Which She Made Her Initial Appearance of the Year

man's characterization was reasonably convincing; his singing straightforward and commendable, particularly in matters of style. Grace Moore repeated her admirable interpretation of Louise. Ezio Pinza contributed the finest singing of the evening as the father, and Doris Doe was the mother. The orchestra played expertly under Sir Thomas Beecham. K.

Melton Sings First 'Traviata'

Although James Melton has been heard on at least two occasions in excerpts from 'Traviata' at the opera house, this performance, on the evening of Jan. 27, was his first full-length portrayal there of Alfredo. It also was his second role, so far at the Metropolitan. One of Mr. Melton's greatest virtues is his sincerity and obvious desire to fulfill every requirement of his role. He never forgets he is on the stage and he never forgets that there are other people on the stage with him. The result is an earnest performance and a truly theatrical one in the best sense of the word. Jarmila Novotna, the Violetta without a cough, made the fine representation for which she is well known, as did Lawrence Tibbett in the part of Germont. Others heard before in the lesser roles were Thelma Votipka, Helen Olheim, Alessio De Paolis, George Cehanovsky, Louis D'Angelo and Lorenzo Alvary. Cesare Sodero conducted. E.

'Lohengrin' for the Third Time

For the season's third 'Lohengrin' on the evening of Jan. 28 a compactly knit performance was offered by a cast headed by Lauritz Melchior in the name part, Astrid Varnay as Elsa, Karin Branzell as an authoritatively malevolent Ortrud, Julius Huehn as Telramund on his first appearance for the season and Norman Cordon as an opulently resonant King Henry.

Mr. Melchior was in fine form and Miss Varnay again made a charming and believable Elsa, albeit her upper tones were far too constricted for the most satisfactory results vocally. Mr. Huehn sang with artistic intelligence, and Erich Leinsdorf conducted in a manner conducive to a greater realization of the poetic essence of the work than hitherto. Leonard War-

(Continued on page 196)

- "Florence Mercur is an able pianist . . ." Miles Kastendieck, Brooklyn Daily Eagle.
- Miss Mercur gave an impressive recital." New York Times.
- "Miss Mercur revealed a competent technique, coupled with a warm feeling for style and clarity. Performed the Mozart D minor concerto capably and artistically as guest soloist with the New Jersey Philharmonic Orchestra." Newark, N. J., Star-Ledger
- "Florence Mercur is an artist of marked talent." Philadelphia Daily News.
- "Miss Mercur transmuted into magic notes all the languor, delight, passion and eruptive strength of Gluck, Bach, Beethoven and Chopin." The Jersey Press.

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Music Strengthens Pan-American Ties

New Cultural Fraternity Between Western Hemisphere Nations Seen by André Mertens, of South American Division of Columbia Concerts — Greater Exchange of Artists in Last Three Years Than in Two Previous Decades

THE war and the fight for freedom the United Nations are now waging everywhere, has brought to America and to the American people a new sense of responsibility and a new vision of our relationship with Latin America. In the past, the American official and the American business man and visitor were too prone to think of the vast countries to our South, with their national cultures (many of them years older than our own), with their different customs, politics, tastes, speech and outlook, as something to patronize, exploit or disparage.

Fortunately, with the advent of the Good Neighbor Policy, which was born of a stark and belated necessity, brought about by long neglect and ignorance, more and more Americans are turning to the facts and discarding prejudices. And with their new born knowledge comes a growing desire to make the Good Neighbor Policy a fact in deed as well as in action and not merely an instrument for Inter-American propaganda.

A good indication of this trend is the increasing number of books being published by both American and Latin American authors, calling for a sounder and more basic understanding between the countries and peoples of this hemisphere, so that the ties which bind us geographically can become ties of economic, cultural and spiritual realities.

Music Gets Results

The fields of economics and politics may be left to other departments and men (and we hope wise men), but the fields of cultural and spiritual realities are right in line with the music business and profession. Where differences of language may seem almost insurmountable, the common language of accepted music has been known to speak with an international tongue. And where official spokesmen may seem to labor for years without appreciable result (probably with good cause) the unofficial presentation of our art and literature through visiting artists, writers and painters, has been known to work miracles.

André Mertens, head of the South American Division of Columbia Concerts, Inc., has been one of the first to realize the potentialities in mutual benefit and development in such an outlook. In the three years since this department of Columbia Concerts was started with the blessings and advice of its president, Arthur Judson, more American artists have toured the

Latin-American countries and more Latin-American artists have found outlets and inspiration here than in the previous twenty years together. At a recent interview, Mr. Mertens declared that that wasn't all, that "in the future, a much greater exchange will be seen than can even be imagined."

"And this isn't merely because Europe is closed to us," he continued, "and probably will remain closed for some time after the war is over. But because in this time Latin-Americans will have discovered that the United States is their hope of recognition, fame and study and experience; and American artists will discover no less down there, plus an enthusiastic audience (if they deserve it) rivaling formerly that of Italy and France. There is no place else in the world, except perhaps Russia, where an artist who is acclaimed can give eighteen to twenty consecutive concerts and still be asked for more."

In line with this departure, Columbia Concerts has this season taken under its management the



Larry Gordon

Prominent Figures in Inter-American Music: (Left to Right) Arnaldo Estrella, Brazilian Pianist; Arthur Judson, President of Columbia Concerts, Inc.; André Mertens, Head of the South American Division of Columbia Concerts, Inc.; and Octavio Pinto, Husband of the Brazilian Pianist, Guiomar Novaes



Cosmo-Sileo

Silvio Piergili, General Director of the Teatro Municipal, Rio de Janeiro, and Ernesto de Quesada, Head of Sociedad Musical Daniel



Tommy Weber

Marisa Regules, Buenos Aires Pianist, and Conrado Traverso, Consul General of Argentina



Guiomar Novaes, Noted Brazilian Pianist

pianist, Marisa Regules, first Argentine artist to come here with her government's blessing. Mr. Mertens feels that this is only a small token of what the future will hold. "Today, we don't consider it so much from the business angle as from the angle of our contribution to Inter-American cultural fraternity. When you build something solid in this manner, the dividends take care of themselves," he pointed out.

"Another means through which we intend to contribute," Mr. Mertens said, "is the newly instituted Columbia Concerts Prize, first given impetus by the noted Brazilian pianist, Guiomar Novaes, who at her own expense brought down an American pianist to Brazil last season. In exchange we have brought up the young Brazilian pianist, Arnaldo Estrella, who will now be given the first great opportunity of his career. He will give a Town Hall recital on Feb. 17 and appear as soloist with the New York Philharmonic as well as with seven other major orchestras."

"We can truly say," Mr. Mertens went on, "that we are only beginning to do what should have been done perhaps fifty years ago. In place of the old relationship between Europe and South America, there will be a new friendship and exchange between North and South America."

"At the time of going to press, confirmation of all South American contracts was not available, making our list of artists scheduled for Latin-American tours necessarily incomplete. Further information will be printed in a later issue."

In conclusion, Mr. Mertens pointed out that all this work was possible only with the splendid collaboration of Ernesto de Quesada, head of Sociedad Musical with headquarters in Mexico; Bernardo Iriberry, head of Iriberry Concerts in Buenos Aires; Floro M. Ugarte, general director of the Teatro Colon and Silvio Piergili, general director of the Teatro Municipal in Rio de Janeiro.

FRIEDE ROTHE

Ernesto de Quesada Arranges Extensive Tours

ERNESTO DE QUESADA, founded and head of Sociedad Musical Daniel, has been arranging tours for artists in South America, Mexico and formerly in Spain, for the past twenty-five years. This season Mr. Quesada is presenting the original Ballet Russe throughout the whole of South America in a tour which will run from January until August. Mr. Quesada is also arranging tours for the following artists: Henryk Szeryng, Polish violinist, in Columbia, Venezuela, Central America and Mexico; Yehudi Menuhin, whose tour begins in February and includes ap-

(Continued on page 175)

South American View of New Season

(Continued from page 174)

appearances in the West Indies, Venezuela and from May to August in Central America and Mexico; Arthur Rubinstein, who will tour the west coast of South America, from May to August; Witold Malcuzyński, who will begin a tour of Mexico and Central America in April; and Alexander Brailowsky, who will tour Mexico, Central America, Columbia, Venezuela and the West Indies next September and December.

Hilde Reggiani, soprano, and Bruno Landi, tenor, will make a joint tour in the West Indies in May.

As a member of the board of the National Opera Company of Mexico, Mr. Quesada informs us that an opera season has been planned in Mexico City for February to March, to include on this occasion production of 'Fidelio', 'The Barber of Seville', 'La Bohème' and 'Rigoletto'. Another series is being planned to take place in May and June and will feature production of 'Tannhäuser', 'Parsifal', 'Marriage of Figaro' and 'Trovatore'. Mr. Quesada also plans to include a season of symphonic music in Mexico City with the Mexican Philharmonic Orchestra under Erich Kleiber in September and November.

Iriberri Sees Much Concert Activity for Next Season

BERNARDO IRIBERRI, head of the Iriberri Concerts in Buenos Aires, reports excellent activity in the way of scheduled tours and bookings for the coming season. In view of the success obtained on his previous tour, Mr. Iriberri has persuaded Yehudi Menuhin to come down once more, this time for appearances in cities not visited last year. These will include Tucuman, Mendoza, Sante Fé and Cordoba, all centers of considerable musical standing. On finishing his Argentine tour, Mr. Menuhin will proceed to Montevideo from there to the principal cities of Brazil, where Mr. Iriberri reports the violinist is being eagerly awaited.

Prior to Mr. Menuhin's visit Mr. Iriberri will present the Czechoslovakian pianist, Rudolph Firkusny, who will on this occasion be making his initial South American bow. Mr. Iriberri also plans to present the Polish pianist Witold Malcuzyński, who received his first successes in South America under Mr. Iriberri's direction.

"Inspired by the hope of tightening the bonds between the two Americas," Mr. Iriberri writes,



Floro M. Ugarte, General Director of the Colon Opera in Buenos Aires



Bernardo Iriberri, Director of the Iriberri Concerts in Buenos Aires

"we have also planned another tour for the famous contralto, Marian Anderson. We have not yet received her decision, which we hope will be in the affirmative, for the South American public has long awaited a return visit of this great

American artist."

Among other artists to be presented by Mr. Iriberri during 1943 are the noted Spanish guitarist, Andrés Segovia, Conchita Badia, Spanish soprano, and the dancers, Clothilde and Alexandre Sakharoff.

NATIVE PIANISTS AND 'CELLIST PLAY IN CONCERTS IN BRAZIL

Tavares, Alcina and Parisot Heard — Tagliafero Lectures — New Conservatory Opens to Sponsor School Music

RIO DE JANEIRO, Feb. 1.—Hekel Tavares, Brazilian composer of popular melodies, who has been making a bid for recognition in the field of serious composition, gave a concert of his own works at the Teatro Municipal on Nov. 29. With the assistance of Guiomar Novaes, who performed his Concerto in Brazilian Forms, he practically achieved his aims. Other works in the program listed the first performance of his Symphonic Variations, a Scherzo from an earlier Suite and nine popular songs or dances, titled 'Alma Brasileira', for choir and orchestra.

Magda Tagliafero, Brazilian-born pianist, who made her fame in France and is now back in her native land teaching at the National Conservatory in Rio, gave a lecture on Dec. 16 in the Auditorium of the Brazilian Press Association on Music in the Defense of Brazil. The salient points of her talk were as follows: To take advantage of the stimulating and good effect of music in order to insure the maximum amount of work from everyone in the spiritual and physical defense in the country. To maintain the artistic level of Brazilian culture during the war. To preserve the sacred principles of its civilization. To stimulate artistic

and cultural expression in all elements of the population. To mobilize and utilize the energies of the existing artistic centers in organization of concert for the benefit of musicians as well as other deserving causes.

On Dec. 30, a new 'cellist made his bow before a Rio audience, being acclaimed as the best 'cellist of the younger generation to come forward. His is Aldo Parisot, pupil of Ibero Gomes Grosso, grandnephew of Carlos Gomes.

Canto Orfeonico, a school for choral singing and study, founded by Villa-Lobos in 1932, in connection with his work as music director for public schools in Rio de Janeiro, received official recognition recently by the Minister of Education and President Vargas. A conservatory has now been opened to house this organization, which will primarily train teachers for the teaching of music in public schools. The end in view will be to make the study of music compulsory in the public schools and thus available to all classes of the population. This has been a special dream of Villa-Lobos since he first began to teach choral singing to children by a special method of his own.

A new pianist was introduced to a Rio audience recently, in the person of Maria Alcina, ten-year-old child prodigy. She appeared as soloist with the Brazilian Symphony under Eleazar de Carvalho in the Beethoven Piano Concerto No. 1. F. R.

COMPOSERS' LETTERS EXHIBITED BY LEAGUE

Fifty Selected from Files Shown at Columbia University—Mark Twentieth Anniversary

Fifty letters from the files of the League of Composers, written by outstanding contemporary music writers are on exhibition at Columbia University in connection with the celebration of the league's twentieth anniversary. The display will continue until Feb. 19, in the Music Library of the Journalism Building and in the lobby of South Hall.

Letters written in various languages stress the international scope of the league, which is an organization "devoted to promoting the cause of contemporary music and getting modern composers a hearing". Most of the letters, addressed to Mrs. Arthur M. Reis, the league's chairman, are expressions of gratitude for the organizations part in making a premiere possible for the writer, or acceptances of membership on the league's advisory board.

Among the seventeen American composers represented in the showing are: Henry F. Gilbert, Charles Martin Loeffler, Walter Piston, Ernest Bloch, Roger Sessions, Roy Harris, Howard Harrison and Charles Ives.

A cable of commendation to the league, signed by several Soviet composers, stresses the importance of collaboration even in the field of music. It is signed "Myaskovsky, Shostakovich, Prokofiev, Muradeli, Khachaturyan, Shaporin, Glière, and others".

Letters by Stravinsky, Paul Hindemith, Arnold Schoenberg, An-

ton von Webern, Alban Berg, Bela Bartók and Zoltan Kodaly are in the collection.

Dates of the letters range from 1923, when Henry F. Gilbert wrote of himself as "a pioneer in American Music", to December of 1942, when Mr. Schoenberg regretfully expressed his inability to attend the recent anniversary concert.

PLAN SUMMER SERIES IN ROBIN HOOD DELL

Seven-Week Schedule to Begin in June—Eminent Soloists and Conductors to Appear

PHILADELPHIA, Feb. 5.—David Hocker, manager of Robin Hood Dell Concerts, announces that another series of outdoor concerts at the Dell in Fairmount Park is assured during the coming summer, negotiations having been completed with Local 77, American Federation of Musicians, and the board of directors, anticipating strong public support despite the ban on automobile travel. As in previous years the Dell orchestra will number about ninety musicians with nearly all the personnel drawn from the Philadelphia Orchestra. The season will start in late June and end in mid-August. Among the features will be "Pop" Concerts and programs with famous stars as soloists. Again prices will be scaled to make admission available to almost everyone.

Mr. Hocker is now consummating arrangements with several well-known conductors and it is expected that the roster of soloists will include some of the topmost names in concert, opera, and radio.

W. E. S.

Myra MANNING

Dramatic Soprano

**Chicago Civic Opera
San Carlo Opera**

"... She gave a perfectly stunning performance ... she has a lovely voice with a quality suggesting that of a fine string instrument, a sense of cantilena and sound musicianship."

Allentown, Pa., Chronicle

"... MYRA MANNING's magnificent interpretation with a voice that critics predict will reach great heights."

Santa Clara, Cal.

Versatility, Appearance, Musicianship and a brilliant voice

Virginia LEWIS

Soprano

**Philadelphia Orchestra
Indianapolis Symphony**

"VIRGINIA LEWIS disclosed a remarkable voice of exceptionally rich quality, wide range and large volume, which she used with rare dramatic intensity." *N. Y. Times*

"Her voice has much the same strange, unforgettable beauty we always associate with that of Marian Anderson. It is soft as velvet in the middle and lower registers and sweet and mellow all the way to the top. Miss Lewis knows how to sing, she had style as well as charm and tenderness."

Indianapolis Star

Another Negro Singer of the quality of Dorothy Maynor and Marian Anderson!

Beatrice FONTAINE

Lyric Soprano

**Brussels - Antwerp
Opera**

"A lovely personality, full of charm, voice of beautiful lyric texture."

Philadelphia Ledger

"BEATRICE FONTAINE revealed an excellent voice of warm color, fine musicianship and personality. She is one of the most promising talents we have heard in a long time."

Le Soir, Brussels

BEATRICE FONTAINE is particularly gifted for Mozart

Frances WATKINS

Coloratura

**Philadelphia Opera Company
Radio City Music Hall**

"MISS WATKINS is a new prima donna as lovely as any we have known in the past. She possesses a soprano that vaults amazingly into the upper reaches. Clear, sweet and impeccable in tone, the comely coloratura sings like a lark wishes it could."

Philadelphia Ledger

"MISS WATKINS showed an impressive coloratura equipment including a remarkable staccato A Flat above high C ... charm as well as a lovely voice."

Evening Bulletin, Philadelphia

**The high G above the high C is just nothing for
FRANCES WATKINS**

Kathryn HARVEY

Lyric—Coloratura

**San Carlo Opera Company
Cosmopolitan Opera House**

"KATHRYN HARVEY had much to give to the part of 'Bronislava' in the way of singing ability and stage presence."

N. Y. World-Telegram

"KATHRYN HARVEY brought taste and refinement to her beautiful vocalism."

N. S. in New York Times

**KATHRYN HARVEY has a repertory of more than 40
operatic roles**

Carl BAMBERGER

Conductor

Brooklyn Academy of Music

"... the reading of the score was lucid and utterly persuasive. I am deeply grateful to the Brooklyn Academy and CARL BAMBERGER. May we hear it more often."

(HAYDN's "The Seasons" at Brooklyn Academy of Music)

Virgil Thomson in N. Y. Herald Tribune

"... he is one of the few great conductors who seems to have the instinct and rhythmic sense for Johann Strauss. This a matter of innate fire and impulse."

N. Y. Times

**"I recommend CARL BAMBERGER, an extremely gifted
conductor, most warmly."—WILHELM FURTWÄNGLER**

Gerald MAAS

Cellist

Guest Soloist

with

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Detroit Symphony
Liverpool Philharmonic
Syracuse Symphony
N. Y. Town Hall**

"... recalling Casals, GERALD MAAS is a highly musical player, sincere, with unfailing sense of style and a tone of refined and appealing quality." *L. L. in N. Y. American*

"GERALD MAAS gave a recital of unusual musical pleasure ... firm, clear tone, keen sense of rhythm and thoroughly grounded musicianship."

Rochester Times Union

**"GERALD MAAS is a splendid soloist, efficient teacher and
excellent musician."—FRITZ KREISLER**

Antony ZUNGOLO

Violinist

**Philadelphia Orchestra
Town Hall, N. Y.**

"ANTONY ZUNGOLO exhibited technical virtuosity. Tone quality, intonation and digital dexterity were of high order."

P. B. in N. Y. Herald Tribune

"... interpretatively ZUNGOLO evidenced admirable understanding of and sincere feeling for his music, phrasing, tone and evaluation of dynamics and rhythm meriting warm praise."

Philadelphia Ledger

"I was delighted to notice his brilliant qualities as a virtuoso, a wonderful career will be his."—PIERRE MONTEUX

PRESENTS for SEASON 1943-1944

VIRGINIA MACWATERS

Coloratura

**Winner of \$500 prize
in 1942 Metropolitan
Auditions of the Air**



**"Fresh voice . . . brilliant
coloratura"**

Olin Downes, N. Y. Times

**"Voice of exquisite purity
. . . stopped the show"**

John Briggs in N. Y. Post



**Philadelphia-La Scala Opera
New Opera Company**



**"...brought the audience
to spontaneous applause"**

Henry Pleasants, Phila. Bulletin

**" . . . all but steals the
show . . ."**

Life Magazine

"A Lovely Voice!"—Lotte Lehmann

Regina RESNIK

Dramatic Soprano

**New Opera Company
Nat'l Opera, Mexico City**

"MISS RESNIK has poise and temperament. She is handsome and bears herself gracefully on the stage, and her voice is pure, steady, easily produced and of lovely quality. What is more, it is under perfect control and she colors it with emotion. She was thoroughly touching and effective."

R. P. in N. Y. Times

(Debut in Verdi's "Macbeth," New Opera Co., Dec. 5, '42)

" . . . Her voice is rich and brilliant, particularly in the upper register. She is a looker and handles herself with the cool assurance of a veteran. A most auspicious debut in a trying part."

Variety

**"REGINA RESNIK'S dynamic singing set a pace which
other contestants will have difficulties in meeting."**

Metropolitan Auditions of the Air 1942/43

John GARRIS

Lyric Tenor

Metropolitan Opera

" . . . while JOHN GARRIS, the Ottokar, brought real romantic ardor to his rich textured vocalism."

N. S. in New York Times

" . . . an unusually fine performance was given by JOHN GARRIS who displayed a fresh and appealing voice as well as a convincing portrayal of the unhappy Narraboth."

N. Y. Herald Tribune

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MILDRED YOUNG, Mezzosoprano

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(Member of Teatro Colon, Buenos Aires)

ERIC RAUTENS, Tenor

ROBERT STUART, Lyric Tenor

JESS WALTERS, Dramatic Bartone

CONCERTS: Brailowsky Continues Series—Sopranos Appear

(Continued from page 130)

Morning' and 'Delia'. These latter two were arranged by the singer's husband, Robert Hufstader. There was also Chausson's 'Chanson Perpetuelle' with string quartet and piano accompaniment, and songs by Brahms and Wolf. Miss Anderson exhibited a highly musicianly attitude to her very interesting program. The voice itself seems a good one though not as yet under perfect control. She managed, however, to convey the moods of her numbers in a satisfactory manner. Assisting were Karl Kritz, piano; Daniel Guilet and Yvonne Casa-Fuerte, violins; Leon Barzin, viola; Janos Scholz, 'cello, and Anabel Hulme, flute.

N.

Povla Frijs Returns in Recital

Povla Frijs, soprano, Celi us Dougherty, pianist. Town Hall, Jan. 24, afternoon:

Drei ZigeunermelodienDvorak
'Wie Melodien'Brahms
'Der Gärtner'; 'Das noch gemalt'; Wolf
'Mein schöner Stern'; 'Frühlingsnacht'
Schumann
'La rosée sainte'Stravinsky
'Air Champêtre'Poulenc
'Le Paon'Ravel
'Tristesse'Fauré
'Chant de Nourrice' (Poèmes Juifs)
Milhaud
'Offrande'Hahn
'Une recette (Porc à l'espagnole); Trillat
'Fleurs de blés'Debussy
'Dirge'Virgil Thomson
'The Donkey'Rebecca Clarke
'Kjörlikt'Sinding
'Selma'Anaes
'Lind'Backer-Groendahl
'The Pasture'Charles Naginski
'Letter to Freddy'Paul Bowles
'Serenade'Henriques
'Der gynger en Baad paa Bølge'Grieg
It is impossible to write of the uni-



Povla Frijs



Larry Adler



Paul Draper



Stuart Gracey

que and incomparable artistry of Povla Frijs in measured terms. Either one does not respond to her singing, a fate which those who do regard as considerably worse than death, or one does respond, in which case one marvels at the depth of her musical and human understanding and the exquisite sensitivity of her perceptions. Despite a cold, she was in best estate at this recital and Mr. Dougherty's accompaniments were also an artistic achievement of the first magnitude. In such songs as the poignant Milhaud 'Chant de Nourrice', the subtle 'Paon' of Ravel, a masterpiece of sensuous irony, and the Stravinsky 'Rosée sainte', Mme. Frijs left her listeners literally quivering with the emotional intensity to her voice. The feverish applause throughout the afternoon was wholly sincere and wholly deserved.

S.

Stuart Gracey, Baritone

Mr. Gracey made his recital debut in the Town Hall last season and his

re-appearance in the same auditorium on the afternoon of Jan. 31, brought him further laurels for his excellent singing. A master of a wide variety of styles, the artist was equally at home in 'Largo al Factotum' and sentimental English ballads such as 'Take O Take Those Lips Away' in a group of works of the kind, all of which were sung in excellent manner. An opening group of old Italian works was well done and a final group of American folk songs had atmospheric renditions. Arpad Sandor was the accompanist.

D.

Draper and Adler in Russian War Relief Benefit

The playing of Bach, Mozart, Schumann, Ravel, etc., on the harmonica by Larry Adler, and the tap-dancing to such compositions by Paul Draper is, by now, no longer a novelty. But it is still a startling and delightful experience as was attested by the applause of a capacity audience for these two artists at a Russian War Relief performance in Carnegie Hall on the evening of Jan. 29. Mr. Adler's feats of tonguing, double-stopping and phrasing are little short of miraculous considering the intractable nature of the instrument upon which he performs them. And Mr. Draper astonishes no less with the rhythmic subtlety and creative imagination of dance patterns in the tap idiom. In the night club realm from which they come, Draper and Adler are "terrific". They are no less so on the stage of Carnegie Hall.

E.

Kolisch Quartet and Rosanska Give New Friends Concert

The Kolisch Quartet and Josefa Rosanska, pianist, collaborated in a delightful afternoon of chamber music in the New Friends of Music series, in Town Hall on Jan. 31. The quartet, which is made up of Rudolf Kolisch, first violin; Daniel Guilet, second violin, Ralph Hersh, viola, and Fritz Magg, 'cello, played the Schumann String Quartet in A, Op. 41.

No. 3 and Haydn's String Quartet in D, Op. 64, No. 5. Miss Rosanska joined Mr. Kolisch and Mr. Magg in an eloquent performance of Schumann's Piano Trio in D Minor, Op. 63.

S.

Brailowsky Continues Chopin Cycle

Alexander Brailowsky, pianist. Town Hall, Jan. 29, evening:

ALL CHOPIN PROGRAM

Nocturne in E, Op. 62, No. 2; Mazurkas Op. 50, No. 1; Op. 67, No. 3; Op. 7, No. 3; Op. 68, No. 4; Op. 41, No. 2; Op. 56, No. 1; Op. 7, No. 2; Op. 30, No. 1; Op. 67, No. 4; Op. 67, No. 1; Fantasy in F Minor, Op. 49; Two Polonaises, in A, Op. 40, No. 1, and in D Minor, Op. 71, No. 1; Two Nocturnes, in C Minor, Op. 48, No. 1, and in G, Op. 37, No. 2; Three Ecos-saises, Op. 72, No. 3; Scherzo in B Minor, Op. 20; Impromptu in G Flat, Op. 51; Six Etudes, Op. 10, No. 2, Op. 10, No. 11, Op. 10, No. 4, Op. 10, No. 10, Op. 10, No. 6, Op. 25, No. 12; Two Waltzes, in A Minor, Op. 34, No. 2, and in G Flat, Op. 70, No. 1; Ballade in A Flat, Op. 47.

Once he had begun the group of Mazurkas, Mr. Brailowsky was in the vein and his playing grew steadily warmer and more fluent as the evening progressed. There were no dead spots in the program, either, for his performances of the lesser-known music were as finished as those of the works which he has played scores of times. The Polonaise in D Minor and the G Flat Impromptu, to mention only two examples, would be a welcome addition to miscellaneous recital programs. Apart from a tendency to force his tone in the works of larger scope, Mr. Brailowsky's playing was impeccable. His performance of the Polonaise in A was a model of what taste and imagination can do for a long-suffering favorite.

S.

Helen Traubel, Soprano

Helen Traubel, Soprano. Coenraad V. Bos, accompanist. Carnegie Hall, Jan. 31, evening:

'Prayer': Two Songs from 'Egmont'.
'Joyful and Sorrowful'; 'The Drums
Loudly Beating'Beethoven
'Voi lo Sapete' from 'Cavalleria
Rusticana'Mascagni
'Der Atlas'; 'Nacht und Träume';
'Jäger Ruhe von der Jagd'Schubert
'Morgen'; 'Zueignung'Strauss
'Elsa's Dream' from 'Lohengrin';
'Du Bist der Lenz' from 'Die
Walküre'Wagner
Spirituels: 'Go Down, Moses'; 'No-
body Knows the Trouble I've Seen'
'Seashell'Engel
'I'm Wearin Awa, Jean'Foot
'Upstream'Malotte

Mme. Traubel was in superb voice, which means that this was an evening of extraordinarily fine singing. That the program was well chosen is open to question, but vocally, only the high-

(Continued on page 192)

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Montreal Festival Opera (Re-engagement)
Charles L. Wagner's Production ("La Boheme")
New York Philharmonic Symphony, Bruno Walter
(Re-engagement)
Rochester Civic Opera, Guy Fraser Harrison
Cincinnati Symphony, Eugene Goossens (Re-engagement)
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From Left to Right, We're in the Fight



Official U.S. Navy Photograph
Three Singers Talk Over Pre-War Days at the Metropolitan Opera When Pvt. Clifford Harvuot (Center) and Arthur Carron (Right) Visit the Great Lakes Naval Training Center Where John Carter Is a Chief Specialist

MUSICIANS IN THE ARMED FORCES

Lt. (J.G.) Franklin Miner, U.S.N.R., and Leon Zawisza, Warrant Officer, U. S. Army, Ex-Manager and Ex-Concertmaster of the Indianapolis Symphony, Respectively, Visit Their Former Conductor, Fabien Sevitzky



Fitch



Fort Dix Post

Pvt. Ossy Renardy Plays at a Broadcast Concert at Fort Dix



De Bellis
Dallies Frantz, Lieutenant
in the Army Air Corps



Second Lt. John R. McCrae at Edgewood Arsenal, Maryland



Edward Snowden in Officers Training Camp



Underwood & Underwood
Frederick C. Schang, Captain
in the Army Air Corps



James Abresch
Cpl. Edward Kilenyi, of
the Air Corps



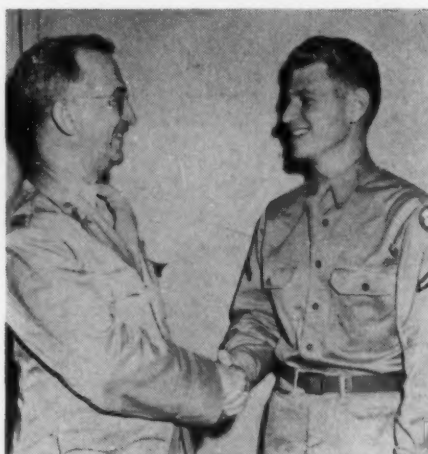
Wilfred Pelletier and His Son, Camille,
Enjoy a Few Moments Before the Latter's
Departure to Join the U. S. Army
Tank Corps



Steven Kennedy (PFC) at Pine Camp, N. Y.



Pvt. Walter Chandoha
Pvt. Jacques Fray Plays at Fort Dix



Larry Gordon
Eugene List Received the Congratulations of Capt. Russell at Lewisohn Stadium Last Summer Upon His Advance to Corporal. He Is Now a Sergeant

National Interest High in Touring Opera

Extensive Plans of Traveling Companies for Next Season Cover Every Section of the Country—Charles L. Wagner, Philadelphia, Baccaloni, Nine O'Clock and San Carlo Troupes Undaunted by War Conditions

NO abatement is to be seen in the phenomenal interest in opera over the country which has opened vast new fields of conquest to touring opera companies in the last several seasons. Nor is there any indication that war conditions affecting travel, personnel and the vagaries of the local box office have in any degree lessened the determination of the companies themselves to carry on and keep the footlights of the lyric theater aglow in the hundreds of communities from coast to coast where they have been so recently lit for the first time.

The Charles L. Wagner companies, the Philadelphia Opera, the Salvatore Baccaloni troupe, the young people of the Nine O'Clock Opera and the venerable San Carlo ensemble all have ambitious and attractive plans "in work" for the coming year. They know in advance that there are going to be difficulties, particularly in matters of transportation, but without exception they face their problems cheerfully with the determination to make the best of things as people in every other line of endeavor must do in these days.

The Charles L. Wagner companies, which will tour the country next season in full stage productions of 'Faust' and 'Don Pasquale', have encountered no transportation difficulties thus far. This happy circumstance Mr. Wagner attributes in large part to his long experience with "the road" and his intimate knowledge of traveling problems. The fact that he is well known to station agents, baggage masters and other railroad officials from coast to coast also may have something to do with it, as Mr. Wagner smilingly suggests but does not admit.

True Professionalism

The success of the Wagner tours, now in their fourth year, is largely due to the professionalism of the performances in the fullest sense of that term. The companies are complete units, not only in personnel but in stage equipment, props and the like. Members of the ensemble are artists in their own right and all act as understudies of the principal singers. Mr. Wagner gives personal attention to the production of the operas and supervises every phase of their preparation.

Experience has shown, he says, that the American public wants its comic opera in English (so the point of the comedy lines won't be missed, perhaps), but the opera seria, the heavier dramatic works, they still prefer in the original language since it preserves the beauty of the melodic line and produces no

jarring note in the traditional sound of familiar music. Thus the Wagner companies will do 'Don Pasquale' in English, but will preserve the original French in 'Faust'.

'Faust' will have alternates in the leading roles. There will be three Marguerites: Susanne Fisher, Frances Greer and Maxine Stellman. Both Jan Kiepora and William Hain will sing Faust, and Nicola Moscona and John Gurney will be heard as Mephistopheles. Mack Harrell will be Valentine and Wilfred Engleman, Wagner.

The 'Don Pasquale' production, which toured last season, will again be available for both the Fall and

In the Philadelphia Opera's 'The Marriage of Figaro', Sylvia Morgan is the Susanna, Emma Beland the Countess and Robert Brink the Figaro

Spring seasons. Louis D'Angelo, splendid singing comedian of the Metropolitan, now in his twenty-fifth year at that opera house, will portray the Don. Stella Andreva again will be the Norina. The remainder of the cast will be of stellar proportions and the company will include the same singing ensemble which met with so much success last season.

So successful has touring opera become that Mr. Wagner looks forward to the day of regional opera in which local communities throughout the nation will supply the framework for opera performances, including orchestra, chorus, staging, etc., and traveling artists of national reputation will appear in the principal roles. In any such development, he believes the Metropolitan Opera should play the leading part, acting as a center and clearing house for this far-flung operatic activity.

Mr. Wagner has faith in the integrity of small town audiences—more, indeed, than in that of audiences to be found in the great metropolises. And he welcomes the appearance of more touring companies to play to those audiences, provided the companies are legitimate. However, companies that announce formation and then do not materialize, companies that make



A Scene from Charles L. Wagner's Production of 'Don Pasquale' in English



Schonbrunn

dates and fail to keep them, and companies that give inadequate performances do more harm than good and constitute a menace to the whole enterprise.

Returning to the subject of transportation, Mr. Wagner recalls a recent encounter with officials of

the ICC in Washington concerning bus accommodations for his cohorts. They quoted him chapter and verse on the only exception to the no-bus rule: "Buses may be supplied for the mentally incompetent when accompanied by bodyguards or custodian."

"That fits my company exactly!" Mr. Wagner replied.

Sixty-five members of the Philadelphia Opera Company embarked Feb. 12 on a tour of Virginia and the Carolinas, for the fourth and final road venture of the group's 1942-43 season.

In Thirty-Five Cities

The Southern trip will climax the company's most ambitious road season in its brief four years of existence. Under the sponsorship of S. Hurok and the National Concerts and Artists Corporation, the company played a total of forty engagements in thirty-five cities and carried its message of opera-in-English to thirteen states in the Midwest, New England, the East and the South.

The achievement was all the more remarkable in view of the difficulties of war-time travel and gen-

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Salvatore Baccaloni as the Don in a Scene from His Road Production of 'Don Pasquale'

On Dancing Feet



Yura Lazovsky in 'Russian Soldier'

BALLET
THEATRE



Maurice Seymour
Irina Baronova and Anton Dolin
in 'Bluebeard'



Maurice Seymour
MIA SLAVENSKA
'Giselle'



Bruno of Hollywood
ARGENTINITA



VELOZ AND YOLANDA



MARIA GAMBARELLI
'Snowflake'



Fritz Henle
ATTY VAN DEN BERG—'Prodigal Daughter'

BALLET RUSSE—'Snow Maiden'



Fred Fehl
MUSICAL AMERICA

Six Supreme Operatic Portrayals

(Continued from page 19)

the Orient, those who have suffered greatly are regarded as saints". Suffering, indeed, was its keynote, as of course it must be of Mussorgsky's creation. Yet what artist of the numerous ones that have attempted the part has ever achieved just those vibrations and overtones of almost sanctified agony which the towering and incomparable Russian brought to it? In my own experience not a single one. It was a soul sick unto death that spoke through the music of Boris's first utterances in the coronation scene. And this agony seemed the greater by reason of the huge *format* of the artist. I always felt in Chaliapin's guilty czar a kind of immensity which belongs to Milton's Satan. Its tenderness in the scenes with the children grew out of that anguish and acquired, for this reason, a poignancy I have never felt from any other Boris. Moreover, it communicated meanings that otherwise might have remained unintelligible. What do I mean by this? Chaliapin made it his invariable practise to sing the part of Boris in the original Russian, irrespective of what language the rest of the cast employed. The customary argument advanced by those who favor translated texts in opera as against the original is that they enable the listener to understand what is being sung. It is a point of view which, for a variety of reasons, I do not share. Now I, myself, while I understand German, French and Italian, do not know more than two words of Russian. Yet for nothing in the world would I have had Chaliapin sing Boris in anything else. I knew the details of the plot, to be sure (as everyone who listens to any opera whatsoever ought to). I did not know, however, the meaning of the czar's various lines. But I submit that, by means of the myriad emotional colors and inflections the great basso brought to them, he communicated these meanings as clearly and precisely as if he had sung the part in the choicest English. I could not help thinking of those words of Massenet's Juggler of Notre Dame whose ignorance of Latin is miraculously enlightened by divine intervention till, in all the honesty of his simple soul, he can proclaim: "Ah, now at last I understand Latin". I may conceivably see another Boris who approaches the master creation of Chaliapin's. But until the day I do I shall go on believing that, as there never was one like it, there never will be another.

Muratore's Convincing Don José

I have seen some great Carmens in my time, including Calvé's and the inimitable one of Bressler-Gianoli. But the one embodiment of a Carmen role that for me has remained unapproached by any other was the Don José of Lucien Muratore, an interpreter as supreme in his way as the mighty Chaliapin in his. What a marvelously constructed picture he gave us of a kindly, simple nature gradually but fate-

fully disintegrating under a baleful fascination which consumed every principle on which his life had hitherto been molded! It is less the more obvious moments of the rôle which cling to my recollection—things like the Flower Song, for instance, or the violent scene at the close of the third act—as much as that awful, never-to-be-forgotten scene in the fourth, where the once personable but now dilapidated soldier, turns from piteous entreaty to murderous threat. I still can hear his "Carmen, il est temps encore".

But more than that—and something I shall never forget—I can still see those shortened, quickened steps of his as his despair mounted and his supplications become more agonized and impassioned. Only the keenest psychological insight could have prompted that quickened pace, those short steps, those abrupt, spasmodic movements of one who must gain his point immediately if he is not to lose it altogether. Instinct or the keenest, most piercing observation alone could have motivated this marvelous bit of emotional realism such as I do not recall from even the best of the other innumerable José's I have seen.

The Violetta of Marcella Craft

Psychological perception was also the element which lent greatness to the Violetta of Marcella Craft. Let me explain immediately that I did not become acquainted with the Traviata of this fine American artist (now living in California) either at the Metropolitan or in Munich (where she was active for many years). I saw it when the soprano appeared as guest with some small-scale, itinerant opera company, at some theatre off Times Square (I no longer remember which). It took me days to get over it—just as I used to need days to recover from the emotional impact of Fremstad's Isolde or Chaliapin's Boris. And the curious part of it is that I remember almost nothing of its vocal aspects. I have heard an infinity of Traviatas whose fame lay primarily in their singing—artists from Sembrich and Melba down. But not a single one of them has illuminated for me the Violetta of the garden scene, who resolves to endure the sacrifice of her lover, the way Miss Craft did. A detail above all others I shall remember till the end of my days—the way in which the actress pounded the arms of the chair in which she sat, while the elder Germont explained to her the sorrows to which his own daughter will be condemned if Violetta maintains her hold on his son; and her despairing, almost toneless ejaculations in reply: "E vero, è vero"—"It is true, it is true". Psychologists know that in accesses of great pain, whether physical or mental, the sense of rhythm is enormously sharpened. And this rhythmic beating of her clinched hands indicated how profoundly Miss Craft had grasped the intent of this scene. I could only think at the time how such intelligence and perception would have rejoiced the soul of Verdi himself, who once commended Victor Maurel for his psychological understanding in singing a certain passage in the third act of 'Rigoletto' much faster and louder than had customarily been—simply because the artist instinctively felt the discrepancy between the inappropriately cheerful music and the violence of the words.

Fiora as Mary Garden Sang It

It would probably be difficult to find a dozen people who could agree on what was Mary Garden's most memorable role. Mélisande, Thaïs, Louise, the Juggler Jean—there is much to be said for all of them, particularly the first two. But, immensely as I have admired Miss Garden in almost everything she did, there was one role above all others in which I can never forget her. That was the chief part in an Italian opera which I love to idolatry and of which in thirty years I have never tired—Montemezzi's 'L'Amore dei Tre Re'.

Miss Garden's Fiora had, from the first, been something of a more or less controversial question among the great artist's admirers. From the first she was reproached with not being a "little flower". Undoubtedly Miss Garden's Fiora was anything but "a little flower". The question asserts itself whether Fiora, who passes almost directly from the arms of her lover into those of her husband, is a "little flower" in any case. Or whether, if she is a flower, she is not an incandescent poppy rather than the pallid lily she was assumed to be on the strength of the first impersonation we witnessed in this city—that of Lucrezia Bori. Miss Garden's Fiora was anything in the world but a faint lily or a shrinking violet. It had, to my thinking, only one slight flaw—a somewhat exaggerated nuance of boredom over the elaborate tenderness of Manfredo, her husband. But aside from that, this Fiora was at every step justified and vindicated by Montemezzi's seething music. "This Fiora", wrote the late W. J. Henderson when he first saw the Garden impersonation, "knew a thing or two". Assuredly she did and therein lay the answer to her pulsing greatness. That second act became a tower of such fire and flame that I can scarcely recall its like. In the first place Miss Garden had a plasticity of pose and gesture that I can only mention alongside Olive Fremstad's, though the two artists were fundamentally different. I shall never forget the series of pictures she presented, the one magically melting into the other, as she stood on the battlements, waved her scarf or yielded after fierce, losing struggles to the importunities of her lover.

I shall never forget the frankness of some of her expressions as she finally gave herself to Avito, or the world of satiety in the almost voiceless "Son qua" as the terrific and blind old instrument of vengeance, Archibaldo, surprises the pair. And as if this were not enough, there was still that appalling battle for life itself as, fighting like a tigress at bay, she succumbed to the vengeful, throttling clutch of the ancient but still terrible warrior.

Even in the first moments after the last moments this Fiora, nerves and muscles still twitching, continued to hold the spectator spellbound. Singing? Of course she sang, and sang superbly, with faultless musicianship and a white heat of intensity. But somehow, in this tremendous performance of a tremendous part one forgot about all niceties of singing. To this day it is with an exquisite thrill that I recall almost every moment of Mary Garden's Fiora. That, too, was not an ornament of which the Metropolitan could boast.

An Unforgettable Elsa

In an essay called *Zukunftsmusik*, Wagner, speaking of 'Lohengrin', declared that the whole interest in that opera "consists in an inner process within the mind of Elsa, involving every secret of the soul". The late Lawrence Gilman, who never wholly made his peace with any of the Wagner operas preceding 'Rheingold', greatly as he worshipped the ones following it, commented thus on these words of the composer's regarding Elsa: "That process is unapparent in most embodiments of the part. . . . Yet for Wagner himself, Elsa seems to have grown to extraordinary dimensions as he worked upon the evolution of the drama; and he wrote of her in later years as though he had almost come to regard her as its protagonist".

As Arturo Toscanini is credited with having said, the composer is always right. Wagner was right about Elsa. The trouble is that Elsa is one of the most difficult of Wagnerian parts, despite the fact that it is so often handed over to the thoughtless mercies of young or unimaginative artists. I myself have seen innumerable Elsas, beginning with the great Emma Eames and ranging through scores of other imposing names. Yet not until one day in Munich, some

(Continued on page 194)



S. Army Signal Corps
Brass Blares Before the Mike at Fort Hancock, and
Singers Make Themselves Heard—Maybe

Federation Keyed to War Needs

(Continued from page 23)

United States of the Shostakovich Seventh at a Russian War Relief concert. I had the privilege of being for two weeks at Tanglewood, of visiting with these young students, and of evaluating for myself the joy and inspiration they derived from their Summer there, and it was a matter of profound gratification to me when at our fall Board Meeting in Providence our National Directors voted again to give these scholarships.

One Project Postponed

The Federation sometime ago pledged itself to rebuild the Little Red House, former home of Nathaniel Hawthorne at Tanglewood, as a Summer studio for the Koussevitzky Foundation. This is one of the few Federation projects that is at a definite standstill because of the war. We are gradually collecting the funds that will mean the ultimate realization of our dream, but the shortage of building materials and the bans placed upon new construction mean that the actual work of rebuilding will have to be a post-war endeavor. That does not mean, however, that our interest or enthusiasm are lessened, or that the bond which holds us to Tanglewood is less firm and enduring.

With the cut-off of communications with most of our countries abroad, there has been an inevitable cessation of the musical interchanges arranged by the Federation which have brought nations around the globe into the intimacy of our musical circle. But this has meant an increased incentive and opportunity to develop cultural relations to the North and South of us. Our Committee on International Music Relations maintains a close contact with Canada and Central and South America, and there are hints of the possible formation of Federations similar to our own, both North of our borders and South of the Rio Grande, at no very distant date.

Reluctantly we this year accepted the resignation of our former National President, Ruth Haller Ottaway, as our National Chairman of Opera. Since she could no longer serve in that capacity, however, we welcomed with enthusiasm into our official family Clifford Bair, director of the Voice and Opera Dramatics Department of the School of Music of Salem College, Winston-Salem, North Carolina. Mr. Bair organized the statewide Festival Opera Group which sponsors the opera performances at the annual Mozart Festival in Asheville, N. C., which is nationally famous, and he has a splendid equipment for planning and initiating opera projects in communities remote from opera centres. His more intimate relationship with the Federation is expected to find echoes in a reviving interest in opera in many sections of the country where operatic enthusiasm has died down, or where visual as well as audible opera is practically unknown.

I have written of the rebuilding of the Little

Red House as one Federation project that has been deferred because of the war. Another very direct result of the war is the abandonment of plans for the Biennial Convention and American Music Festival which was to have been held in Detroit in late April of this year. Since by the terms of our Constitution we must hold an election of officers, we are substituting a three-day business meeting in New York City May 5, 6 and 7, for the customary convention of nearly ten-days' length, and are transferring our customary American Music Festival to the air.

One speaks with bated breath, one writes with far from steady pen of radio plans in these days when war plays havoc with radio schedules, but the cooperation of all the networks to the fullest extent consistent with war conditions has been promised us for this Festival, and we hope that instead of reaching thousands with our message of music in a convention city, we shall reach millions through the medium of the wireless. Since we could not get a specific assignment of radio time many months in advance, and the exact nature of our program on the air is therefore still somewhat speculative, we are encouraging each of our State Federations to present a Festival of the Air of their own on local stations, and, where they exist, on statewide networks. Plans for these forty-eight events are well on the way to fruition. Most of the statewide festivals will open on May 2 with broadcasts by the Governors of the various states and the presidents of the many state Federations. Programs patterned after the proposed national program will follow.

Broadcast Programs Planned

Two of the many events which we hope to present on nationwide networks are a community sing emanating from the Chicago University Campus on the evening of May 3 with Augustus Zanzig of the National Recreation Association staff, now on duty with the Treasury Department, as the leader, and presentation of our Young Artist winners at a concert in the Waldorf-Astoria Hotel in New York City, at which a part of the program will be presented by a Victory Chorus, representative of many states, under the baton of our National Choral Director, Dr. John Warren Erb. This chorus will probably not be large in proportions, but will be from a wide geographical area, and our former National President, Mrs. Edgar Stillman Kelley, is assembling it. Our business meeting will be in progress in New York at this time, with official headquarters at the Hotel Biltmore, and will be recessed to permit everyone in attendance to be present at this concert.

I have purposely waited until last to refer to that part of our National program which is most directly related to the war effort. This was reported to you in part in our message in Musical America last year. If I were to write about it in detail, it would be merely to give more impressive figures as to the number of pianos, radios, phonographs, records, sheets of music, musical instruments which have gone to army camps and naval bases in this country that our fighting forces might have the joy of music while waiting for the inevitable orders that will send them overseas.

One cannot recount in statistics the magnitude of this work, supervised by our immediate Past President, Mrs. Julia Fuqua Ober, and statistics are at best dull reading. The figures run up into the thousands, in the cases of the records into hundreds of thousands. In fact our record contributions have probably long since passed the million mark. But the important thing is not the number of gifts we have assembled, but the joy and inspiration that this means of hearing and performing music has brought to the men who must fight our battles abroad.

The tale of those records and phonographs is written not in long columns of figures, but in



U. S. Army Signal Corps

The Boys Gather Around Corp. William Burt of Merrill, Wis., for Songs, While Waiting to Sail for "Somewhere"

heart-warming letters from the men on the transports which tell us that on dark nights when the ships were ploughing through an ink-black ocean, those records, often played over and over, were the only relief from monotony, the only thing that diverted them from the consciousness of their peril.

Every now and then there are interesting offshoots of our War Service Program, for some of our Federations are highly individualistic in their ideas. As an example I cite the recent gift of an ambulance by the Illinois Federation of Music Clubs to the Naval Hospital at Great Lakes. Inscribed "From the Fighting Musicians of Illinois," this ambulance was purchased by free will donations of members of the Federation. Mrs. Royden J. Keith, the president, led the drive by contributing a valuable ring with sentimental associations and many of her members followed suit, giving up personal possessions they prized.

There may be some who question the exact relationship of music to the morale of our fighting men. But these are obviously people who have not read what American music on the radio meant to the men of Bataan, Guadalcanal, the Solomons. Moreover they are probably insensitive to the significance of the appeal recently made by our government for the contribution of 50,000 phonographs for the boys who are braving the sun and sand of desert wastes to drive the foe out of Africa. If our government is so convinced that music uplifts the spirits of these Twentieth Century Crusaders who are fighting democracy's battles abroad that it has asked for this large number of phonographs surely we laymen should not be skeptical.

Drive for Phonographs

It has not been the Federation's custom to solicit contributions from other organizations, except those contributions of expert advice and counsel for which we have so frequently been grateful, but in this instance I believe a departure from tradition is justified. By government request we are making a supreme effort to raise funds for the purchase of additional phonographs for the troops in North Africa. There is a Federation War Service Chairman in every state whose task could be lightened by the gift of an unused phonograph or check towards the purchase of a new machine, and every phonograph thus obtained goes directly to our fighting services. Whether you contribute through the Federation or some other medium is relatively unimportant, but I do urge readers of this article to find some means of sharing in this drive.

Surely a gift of a phonograph, or of a small check, is little enough to give for the men who are risking so much for us. And we have the assurance of the morale officers of both army and navy that every soldier who marches against the enemy, every sailor who mans a battle station, goes cheered and invigorated if the strains of stirring music are ringing in his ears. Surely we who love music do not need to be told that it is the voice of victory.



U. S. Army Signal Corps

A Songfest in Lake Charles, La., on 3rd Army Maneuvers. Merle Ray, Harrisville, Pa., a Member of the 25th Ordnance Co., Camp Hulen, Tex., is at the Piano



For Mona Paulee an Adaptation from 'La Traviata', Dramatized by a Real Camellia

COIFFURES a l'Opéra

Inspired by Opera Heroines, the New York State Hairdressers and Cosmetologists Have Created Modern "Hair-dos" for Some Young Opera Singers. Several Will Be Exhibited at the Victory Congress of Beauty and Fashion in New York This Month



For Eleanor Steber, a Modern 'Le Nozze di Figaro' Wave, a Combination of the Wigs of the Countess and Cherubino



Maxine Stellman's Curly Bangs Were Inspired by 'Louise' and Coiffed by Albert of Fifth Avenue



Irra Petina's Own Gamine Carmen Brought Her This Adaptation by Mars of the St. Regis



For Susanne Fisher, the Boyish Short Locks of the Tsarevitch in 'Boris', Styled by Lura de Gez of Fifth Avenue



Annamary Dickey Wears the 'Rosenkavalier' Coiffure, Based on the Wigs of the Marschallin



Josephine Tumina's High Pompadour, Modernized from Tosca's Wig, Is by Alfred of Fifty-seventh Street



Nadine Conner's Elaborate Curls, Patterned after Musetta's in 'La Bohème', Are Designed by Albert of Fifth Avenue

All Photographs by FRANK NOTHAFT, New York

Music after the War

(Continued from page 15)

to take it into their heads to run cheap excursions to London from Coventry and a few other places. I have even heard one man, normally not at all inclined to bloodthirstiness, say that if anything of this sort is likely to happen he would take it as a favor to be informed of it in good time, so that he may hire a window in Bow Street from which he can get a good view of the lamp-posts. That, of course, is an extreme expression of feeling. Still there it is.

Our Italian enemies are in a rather different category. No one here takes the poor mountebank Mussolini-Radames ("Ritorna vincitore!") seriously enough to get worked up over him, still less to detest the whole land of Dante and Leopardi on his account; the Italians in general are being left to the wireless comedians to deal with in their own blithe way.

III

THIS then, broadly, is the situation at present. I am not saying it is one it gives me any pleasure to contemplate. I am simply describing things as they are, frankly, realistically. Nothing is more certain than that, for a long time to come, any contacts but those of trade between England and western Europe in general are going to be smaller than they have been for generations. And, as I have said, it is in our operatic life that the severance is going to be most complete, unless the Russians can come to our rescue. Everyone is curious as to what recent developments in music there may have been in that great country.

In the concert room I do not think we shall be conscious of any deprivation. For us over here, German music, though it never knew it, died some time ago. Friendly attention has been given to living German composers such as Hindemith, but none of them has made much impression on the ordinary music lover. The Schönberg school has never created any enthusiasm here except among a small group of devotees. What the man in the street calls "modern" music could disappear entirely from our programs without any one crying out for a day of national mourning on that account. The suspension, therefore, of friendly musical relations between Britain and large areas of the Continent will do us no real harm.

Our composers in particular will suffer nothing by that suspension, for they no longer walk, as they did even a generation ago, in



Dr. and Mrs. Bruno Walter, with Anne-liese Gruner, Enjoy the Ocean Drive at Bar Harbor

German or French music's leading-strings. English music at present has no reason to fear comparison with that of any other nation: it is a home growth, daily increasing in vigor. The only possible danger to it that we can dimly foresee threatens it not from the purely musical but from the ideological side. A section of our intelligentsia, not as yet very considerable in numbers but extremely active, is so ardent in its admiration of Russia that if it had its way it would rebuild not only our social but our artistic structure on Soviet lines; while organized labour, of course, sniffs up eagerly every breath of wind that blows from the Volga. State "direction" not merely of musical practice but of musical thinking is, strange as this may seem, already being hinted at in some quarters. One of our "advanced" composers has recently suggested in a magazine article that music is too important a factor in the national life to be left to the caprice of composers as individuals: their thoughts, it appears, should be turned in the right social direction by an all-wise State—the right direction, of course, being his direction. We can only pray that we may not only live to see the day when our composers will be frowned upon by the powers that be unless they hitch their chariot to this or that political ideology; we do not want to see our composers travelling the way that has taken Shostakovich, for example, from his first symphony to his latest. However, perhaps we need not be apprehensive on that score so long as there remains a free Press.

IV

AS for what I may perhaps call, without offence, the business side of musical life after the war, that is certain to flourish like the green bay-tree. The public appetite for music has increased during the war, and will probably go on increasing as fresh sections of the community come, so to speak, under the influence. The only trouble in this connection is that our programs, seemingly, will tend more and more to be formed mainly out of the standard works, which are still exciting novelties to thousands of my countrymen. In the immediate future our concert life looks like developing in breadth rather than in depth. Economic forces, in fact, are likely to play a large part in the coming development. Millions of people will be assured of higher standard of living than they formerly had; and part at any rate of their extra resources will be spent on good music. *Per contra*, the former rich classes will be relatively impoverished; and as it was these classes that made international opera possible we come back once more to the proposition I have tried to establish above—that the one musical institution that is not going to be the same after the war as it was before is Covent Garden. But if events prove me to be wrong, no one will be more pleased than myself.

Bizet's Little-Known Operas

(Continued from page 29)

to tolerate in the plot all the harshness and peculiarities of life among the Spanish courtiers and knights, qualities which are almost incomprehensible to our modern sensibilities.

What attracted Bizet most to this text, however, was, according to Gallet, the beggar scene. Rodrigue, who has killed the father of his beloved in a duel, goes forth in hopeless combat against the Moors in Spain by way of atonement. His men believe themselves lost and get drunk before the final moment. They taunt a beggar who comes into Rodrigue's tent. But the general receives him charitably. Thereupon the beggar is transformed into a messenger from heaven and prophesies victory for the general. The victory is won and Rodrigue receives the surname Cid (and his beloved also).

Of the music in twenty-three numbers little is lacking, but only the vocal parts of the score are written out in full. The orchestral part is only outlined, though with figured bass. In



Mr. and Mrs. Olin Downes Visit a Festival in the Middle West

only one place, in the fifth act, is there more of the orchestral part; here Bizet has resorted to his earlier works: he uses a march from the other opera which was believed lost, 'Ivan le Terrible.'

So 'Carmen' Does Not Stand Alone

In my book about Bizet more can be found concerning both operas. The important question whether 'Don Rodrigue' points the way beyond 'Carmen' and indicates the direction which Bizet would have taken had he gone on, is answered in the negative. 'Don Rodrigue' contains, to be sure, some splendid melodies. But Bizet, and perhaps various others besides Bizet, could have written several such operas. He wrote only one 'Carmen'. The same may be said of the music to 'L'Arlésienne' and also 'Djamileh.' This 'Don Rodrigue' could perhaps be a stop on a longer route, but not the culmination of such a short one as was granted Bizet. And if the obscurity enshrouding his unknown last works is not cleared up, we will have to admire this culmination of Bizet's creative work in 'Carmen,' his universally known last opera.

I wanted to make especially clear here, however, that 'Carmen' does not stand alone and that for the time being much remains a mystery in this composer's life and work. Any attempt to represent Bizet as the composer of only one opera would be utterly mistaken. For the three works 'Les Pêcheurs de Perles,' 'La Jolie Fille de Perth' and 'Djamileh' at least have the right to expect a renaissance.

Competition for Women Composers

The National Board of Delta Omicron has announced a National Composition Contest open to women composers. The prize will be a \$100 Defense Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ and small instrumental works, submitted before March 15 will be accepted. Mrs. L. Bruce Grannis, 219 Lake Shore Drive, Chicago, is chairman of the contest, and will be assisted by past music lovers of the sorority. Judges will be Eugene Goossens, conductor of the Cincinnati Symphony; Howard Hanson, of the Eastman School of Music; Albert Noelte, of Northwestern University; Joseph Clokey, of Miami University, Oxford, Ohio, and Carl Eppert, of Wisconsin College of Music, Milwaukee.

'My Pet Peeve'...



Isaac Stern's Ears
and Strad Burn
When Jack Benny
Fiddles

Exio Pinza Likes
Good Eggs—but
Not Raw!



Larry Gordon
Genia Nemenoff and Pierre Luboshutz Dread Rearrang-
ing That Music Cabinet



Hilda Burke Detests
That Daily Dozen



Larry Gordon, Staff Photographer
Doris Doe Undergoes a Fitting. Paul Engel
Is Her Coutourier



Soft Beds Annoy
Mobley Lushanya, So
She Inserts a Special
Board

Lugging Their Own
Bags Is a Headache
for Virginia Morley
and Livingston
Gearhart



Larry Gordon
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Our Wartime Special Issue

FOR the fourth time in its record of thirty-six years, the Special Issue of *MUSICAL AMERICA* is a war issue. The others appeared in the Autumns of 1917 and 1918 and, of recent memory, in February of 1942. These were the tenth, the eleventh and thirty-fifth of the series, the first of which was published soon after the close of the Spanish-American war. In no one of them—not even last year's—was the grimness of the prospect before the American people so heroically relieved as is true this year by the news of what music is accomplishing all over the country. This applies not only to bolstering the war effort but to keeping high the spirits of America's citizenry.

Nearly one hundred and fifty cities are represented in the Special Issue's annual survey of the nation's musical activity. Many of them report increased musical activities and record attendances. In the spots where music has prospered less, casualties have been few among our really established musical institutions and artists courses. The many forecasts of what has been planned for next season and the remainder of this season are as encouraging as the recent battle developments on the distant fronts.

Those who wonder what the future may hold for the art they cherish may turn from the study which Edwin Hughes, president of the National Music Council, presents of conditions in our America of today, to an astutely prophetic article on music after the war by the brilliant English critic and author, Ernest Newman. He dips into the future, primarily as one concerned with the music of his own country. We may wonder whether what he writes concerning the probable virtual exclusion of German artists in Britain, for a long time after peace comes, will apply with equal rigor in the United States. We have not been "blitzed" and we have no Coventry to remember. Moreover, we have among us many German-born artists who came to us after the last war

and upon whom we have come to look as our own. The continuing sort of hate does not come easy for us. But we may have much bitter business ahead.

We are in the war to win it—and we mean to win the peace. Music's part in this struggle, at least the present stage of it, is discussed by the president of the National Federation of Music Clubs, Mrs. Guy P. Gannett. An article on the remarkable work of the USO in carrying music to the men in the service, and the several pictorial pages dealing with what the soldiers themselves are doing to supply their own musical needs, bring close to us the man in uniform and the bond that links him to the art that has become a part of the bone and sinew of the nation. Our Russian allies, more than ever before in the minds and hearts of our people, have their special representation in Nicolas Slonimsky's discussion of the foremost Soviet composers. Paul Nettle has written of national anthems and their wanderings over the world.

These are but some of the special articles—those that in one way or another impinge upon the war. There are others about Americans in opera, some supreme operatic characterizations, the little known operas of Bizet, operetta in the days when it had stars who really sang, the centenary of Adelina Patti's birth, the last days of Robert Schumann, some wartime music in England, the hands of artists as a clue to their genius, and a visit to Arturo Toscanini—with some fresh recollections of his sensational first appearance as a conductor when he was a youthful orchestral player in Rio de Janeiro. These and many pictorial pages must be left to speak further for themselves.

A Wagner Anniversary

PROBABLY not more than a handful have paused to remember Feb. 13 as the sixtieth anniversary of Wagner's death. To all intents the occasion passes unobserved. What form could an observance have taken, anyway, barring some routine performance of an opera or of some customary Wagnerian extract on a symphony program? The world at the moment has other worries on its mind.

Things were different ten years ago when the creator of 'Parsifal' had been dead just half a century. Yet even then coming events were casting their shadows before and in Germany the so-called "official" Wagner memorial at Leipzig was turned into a loathsome political rally that had nothing in the world to do with the poet-composer. The thing which came nearest to a worthy celebration at that time was a performance of 'Tristan' in Dresden, conducted by Richard Strauss, when the audience was asked to enhance the solemnity of the occasion by refraining from all applause.

For the present, let it be sufficient to remind musicians that the coming years will offer profitable opportunities for some Wagnerian observances. In 1945, for instance—by which time we may reasonably hope the war will be over—'Tannhäuser' will be a century old and there should be a chance for productions of the popular work, restudied from the ground up. Early in 1948 it will be the turn of 'Lohengrin' to reap centennial honors, and not so very long afterwards the first two 'Ring' dramas will come up for renewed celebration. So for the time being we may possess our souls in patience convinced that Wagner, more than anyone else, would have wished it so.

Personalities



Kurt Baum, Metropolitan Opera Tenor, Investigates the Beauties of the Argentine During the Opera Season in Buenos Aires

Piatigorsky—Appearing recently in Denver in sub-zero weather, Gregor Piatigorsky said that in his native Russia he had given concerts in unheated buildings where he had to wear mitts while playing his 'cello.

Milhaud—A Suite for Harmonica and Orchestra has been completed by Darius Milhaud. It was commissioned by Larry Adler and is scheduled for its premiere next month with the Kansas City Symphony.

Hutcheson—When Ernest Hutcheson agreed to play "a few numbers" for service men at the Music Box Canteen recently, he expected to confine himself largely to light music. He found himself at the piano for an hour and a half and, strange to say, nearly all the requests were for classical work.

Rachmaninoff—The sixty-nine-year-old pianist and composer, Sergei Rachmaninoff, and his wife, received their final papers as American citizens on Feb. 1. They have purchased a house in Beverly Hills, Calif., where they will make their permanent home.

Baum—An amateur boxer of no mean ability, Kurt Baum of the Metropolitan Opera, has issued a challenge to "any heavyweight artist in the operatic field, tenor, baritone or bass" for a three-round bout with six-ounce gloves. He further suggests that "proceeds, if any, go to any Army or Navy benefit or a Metropolitan Opera fund."

Glenn—When flames swept the apartment house in Riverside Drive where Carroll Glenn had been living, Miss Glenn escaped in her night-gown and bare feet in the midst of a snow storm. Miss Glenn rescued her pet dog while her father took care of a valuable Gaudagnini violin which had been lent to the artist.

Kreisler—On the occasion of his sixty-eighth birthday, a reception was given Fritz Kreisler by William Mathews Sullivan. The guests joined in singing 'Happy Birthday to You' while Mr. Kreisler cut a huge birthday cake inscribed with the opening measures of his 'Caprice Viennois', also a wire-haired fox terrier representing his pet, 'Rexy' and the legend 'Happy Birthday to Our Beloved Fritz'.

SCHUBERT CLUBS MARK BIRTHDAY

Composer's 145th Anniversary Celebrated by 'War Stamp' Concerts

Approximately sixty Schubert clubs affiliated with the National Federation of Music Clubs in cities from coast to coast gave special Schubert programs on Jan. 31 in observance of the 145th anniversary of the birth of Franz Schubert.

The project was inaugurated by the Schubert Choral Club of Dallas, Texas, and with the official approval of the National Federation, was extended to Schubert clubs throughout the country. Both the Schubert Choral and the Schubert Study Club participated in the concert given recently in Dallas, proceeds of which went to swell the War Savings Fund of the Dallas Federation of Music Clubs which is currently conducting a citywide War Savings drive.

Mrs. Guy Patterson Gannett of Portland, Me., president of the National Federation of Music Clubs, attended a Schubert anniversary concert given under the auspices of the District of Columbia Federation of Music Clubs at the Washington Club in Washington, D. C.

States where Schubert clubs participated in a similar observance were Arizona, Arkansas, California, Connecticut, Georgia, Illinois, Iowa, Kentucky, Maine, Minnesota, Missouri, New Mexico, North Carolina, North Dakota, Oklahoma, Pennsylvania, Rhode Island, Tennessee, Virginia, and Wisconsin. In all instances the concerts served to promote the sale of War Savings stamps and bonds.

LAUD MUSICIANS FUND FOR SERVICE CONCERTS

Mrs. Hull Reports on Emergency Aid Activities at Luncheon—Duo-Pianists Play

High tribute to the Musicians Emergency Fund for the excellent "musical evenings" it has provided in East Coast Naval Bases in the past several months was paid by Captain Paul P. Blackburn, U. S. N. (Ret.), Director of Naval Reserve for the 3rd Naval District, at the luncheon of the Fund on Jan. 29 at the Viennese Roof of the St. Regis.

Mrs. Lytle Hull, president of the Fund, reported that between Jan. 1, 1942, and Jan. 1, 1943, paid engagements amounting to \$324,200 were secured for worthy musicians, and that from the inception of the Fund in the early 1930's to date an aggregate of \$1,003,657.70 had been earned by musicians on the roster of the Fund. She also spoke of the work projects of the fund, including 519 school concerts in assembly halls and classrooms of local schools. Other activities have been aid to 167 musicians in getting hospitalization, distribution of clothing, providing 3,145 studio hours for musicians unable to pay for them, and teaching 343 pupils at the Institute of Vocational Music, allied to the fund. The organi-

What They Read Twenty Years Ago

MUSICAL AMERICA for February, 1923



The Composer of 'Anima Allegra' Given at the Metropolitan: Left: Franco Vittadini; Above, the Setting for Act II, a Square Overlooking the Alminar de la Reina; Below, Act III, a Hall in the Palace



PRINCIPALS IN 'ANIMA ALLEGRA'

Left: Lucrezia Bori as Consuelo, "The Joyous Soul", with Lauri Volpi as Don Pedro. Inset, Armand Tokatyan as Lucio. Above, Kathleen Howard as Donna Sacramento

Gone But Not Forgotten

In 'Faust', Thursday evening, Edward Johnson made his first appearance on any stage in the role.
1923

Opera for the Masses

(Heard at 'Roméo et Juliette')
"....Yes, I seen Ethel Barrymore do it so I thought I'd take in this show too, and maybe Jane Cowl, next week...." "Say, Mayme, I thought we'd see some jools in them boxes. It's a funny lookin bunch of dames if you as' me. Now, down to Coney, of a Sunday...." "....I noticed they used the revised marriage service, but I couldn't see if they had the double-ring ceremony...."
1923

Horrors!

When Frieda Hempel was made a member of the Camp Fire Girls, the Indian name of Wi-Nish-Ta was bestowed upon her. This is deciphered by those who know, as "Miss Sing-All-Night."
1923

Pity

Joseph Stransky's resignation as conductor of the Philharmonic Orchestra was announced in Feb. 8. In line of supposed applicants are Willem van Hoogstraten, Alfredo Casella, Henry Hadley, Frank van der Stucken and others.
1923

So, What?

Plan Vocal Scholarship as Caruso Memorial, Committee Members of American Foundation Favor Sending Winner to Italy to Pursue Studies or Gain Experience through Operatic Appearances.
1923

Good, Too!

With Coming of Wagner Singers, New York Revels in Double Opera. Vocal Merit and Atmosphere in Introductory Performance of 'Die Meistersinger.'
1923

zation now has 4,826 intermittent cases on its rolls.

Mrs. Hull read for Mme. Yolanda Mero-Irion, executive director of the fund and general manager of the New Opera Company, who was indisposed, a report dealing with New Opera activities, presented, she said, because the New Opera Company was a direct outgrowth of the fund. The triumvirate initially concerned in the 'Rosalinda' production, Max Reinhardt, Erich Korngold and Mme. Irion, is planning another opera bouffe.

Peggy Wood and Leonora Corbett, and Roland Young of the stage, and Zinka Milanov, soprano of the Metropolitan Opera, were guests at the luncheon. The duo-pianists, First Class Seamen Arthur Whittemore and Jack Lowe, provided the musical entertainment.

New Opera Company to Revive Offenbach 'Orpheus'

Mme. Yolanda Mero-Irion, general manager of the New Opera Company, will produce Offenbach's 'Orpheus in the Underworld' in collaboration with Erich Wolfgang Korngold and Max Reinhardt, probably in the late Spring. Mme. Irion, Mr. Reinhardt and Mr. Korngold are the triumvirate responsible for the successful production of 'Rosalinda', now well beyond its 100th performance at the 44th Street Theater. The plan to produce 'Orpheus' indicates The New Opera Company's trend towards revival of light opera. Mme. Irion, who will produce the Offenbach work with the Reinhardt-Korngold collaboration, has been responsible for all New Opera Company productions.

National Interest High in Touring Opera

(Continued from page 181)

eral lack of accommodations. The company was heartened by the enthusiastic response of music-hungry audiences throughout the territory covered, and the public and critical reception proved ample gratification for the trials of the road during the emergency.

In a year when touring companies of every sort were at a minimum, the Philadelphia organization put up with such traveling hazards as an almost complete lack of Pullman car and baggage space, a dearth of porter and taxicab services and a woeful scarcity of hotel accommodations.

The members of the cast, chorus, orchestra and staff learned the process of "doubling up" in the matter of hotel facilities. They were sometimes forced to exceed this figure and put up three and four in a single room, with or without bath. On one hop from Utica, N. Y., to Lansing, Mich., there were forty-two berths for sixty-five persons. "Doubling up" in the Pullman berths was the only way in which they could reach Lansing refreshed and ready in time for a matinee performance.

On another occasion the Philadelphia ensemble spent twenty-one hours riding in a day coach from Dayton, O., to Worcester, Mass. Another exigency of the tour this year was the matter of late trains. The company was "late" clear across the country and the group went dinnerless once when the diner had to be removed from their train because of a greatly altered schedule. Once the troupe reached a city as late as 7:15 p. m., but managed to get on stage in time for its 8:15 opening curtain.

Singers Are All Young

The company had to make many concessions to keep up its operatic torch-bearing under war-time restrictions and handicaps, but all of them were made cheerfully. A major factor in this was the youth of its members (the average age is twenty-seven), all of whom accepted the problems that arose as something of a lark.

Mozart's 'The Marriage of Figaro' and Strauss's 'The Bat' ('Die Fledermaus') were the road offerings.

The first tour opened in Utica, N. Y., on Oct. 26. This was followed by performances on successive evenings (Sundays excluded) in Lansing, Mich.; South Bend, Ind.; Columbus, Lima and Dayton, O.; Worcester and Boston, Mass.; Hartford, Conn.; South Hadley, Mass., and Providence, R. I., which concluded the trip.

On Nov. 16, the company began a second hegira which included performances in Bethlehem, Allentown and Reading, Pa.; White Plains, N. Y., and wound up in Harrisburg, Pa., on Nov. 21.

The highlight of the road engagements was a joint appearance with the National Symphony in the company's engagements in Washington on Jan. 4, 5 and 6; Richmond, Va., on Jan. 7, and Baltimore on Jan. 8 and 9.

The last tour opens Feb. 13 at



The Modern-Dress Version of 'The Marriage of Figaro' as Presented by the Nine O'Clock Opera Company

the Hampton Institute, Hampton, Va., and will proceed to Raleigh and Winston-Salem, N. C., Feb. 15 and 16; Rock Hill and Spartanburg, S. C., Feb. 17 and 18, and close in Greensboro, N. C., on Feb. 19.

From Three Operas

Upon the completion of his season with the Metropolitan Opera, Salvatore Baccaloni is making a limited tour of the South and Middle West, commencing Feb. 8, heading his own supporting company in 'Three Scenes from Three Grand Operas.' These have been chosen especially with a view to the Baccaloni roles that have proved popular favorites at the Metropolitan since his advent there, and will comprise the marriage scene from 'Don Pasquale', the tavern scene from 'Boris Godunoff', and the entire third act of 'The Barber of Seville'.

The supporting company includes the young American soprano, Ruby Mercer, who sang at the Metropolitan a few years ago, and also has sung with the St. Louis and Cincinnati opera companies; Elizabeth Wysor, contralto, who has appeared with the Chicago, San Francisco and Cincinnati opera companies; Franco Perulli, tenor, of the Chicago, San Francisco, Colon (Buenos Aires) and La Scala (Milan) opera companies; Ivan Petroff, baritone, of the Chicago Opera, also engaged for appearances with the San Francisco Opera; Norman Roland, bass-baritone, who has sung leading roles with the Toronto Opera Guild and Cincinnati Summer Opera, and for a season with the Municipal Opera Company in Caracas, Venezuela, and Carmine Ross, tenor, who has also appeared in leading roles with several touring opera companies.

The stage direction is in the hands of Anthony Stivenello, who for the past ten years has headed the stage direction of the Cincinnati Summer Opera. Mario Varchi will again be musical director.

The company carries its own complete scenery and costumes. The tour will include important centers such as New Orleans, Denver,

Minneapolis, Cleveland, Charleston, S. C., Duke University in Durham, N. C., and the Florida State College for Women in Tallahassee, where the company will give two performances.

Columbia Concerts presents for the third season the Nine O'Clock Opera Company, the group of young, gifted American singing-actors, whose tours this season and last have covered over 125 cities of the United States and Canada. To Mozart's 'Marriage of Figaro' which, presented in English in a stream-lined version and in modern dress, has charmed audiences from coast to coast, has been added a second, opera for 1943-44—Nicolai's comedy after Shakespeare, 'The Merry Wives of Windsor'.

Props in Suitcases

Eight young people, travelling by bus with all their props in suitcases, are responsible for the production which has been the talk of the concert bureau. They are all Americans, coming from every part of the country. With one exception they met at the Juilliard Graduate School where they were studying on scholarships although, even at that time, they were seasoned troupers for their years. Five of the singers have college degrees as well as musical ones. All of them, individually, have won concert laurels.

The Nine O'Clock Opera Company bases its production on the sound theory that good opera, like good theatre, must be alive and that audiences, to appreciate it, must understand the words as well as the music. The problem of transporting elaborate scenery—particularly acute these days—was solved by the example of Thornton Wilder's play, 'Our Town'. The enormous success of this play, later done on the screen, proved that if you provide a good script and an artful narrator to substitute for the usual scenery, the audience will use its own imagination to build the sets for itself.

The singing members of the company are Helen Van Loon, Lura

Stover, Vera Weikel, George Britton, Gean Greenwell, Allen Stewart, and Hugh Thompson. Mr. Greenwell is also the narrator. The pianist is Ruth Cumbie.

The 1943-44 tour runs from Nov. 10 to Dec. 10 and from Jan. 10 through the Spring. The company is still on tour, filling a strenuous series of engagements in 'The Marriage of Figaro'.

February found them playing eight states and Canada: Parkersburg, W. Va.; Athens, O.; Beloit, Wis.; Casper, Wyo.; Ogden, Utah; Pocatello, Ida.; Portland, Eugene and Salem, Ore.; Bremerton, Seattle, Port Angeles, and Tacoma, Wash.; Vancouver and Victoria, B. C., and Calgary, Alberta.

During March, the company will fill fifteen dates: Sioux Falls, S. D.; and Oskaloosa, Ia.; Culver, Ind.; Carbondale, Ill.; Louisville, Ky.; Jackson and Bay City, Mich.; Chambersburg, Pa.; Wash., D. C.; Easton, Pa.; Mountain Lakes, N. J.; Norwich, Conn.; Fitchburg, Mass., and Westerly, R. I. Eight more engagements follow in April, including three in New Brunswick and three in Nova Scotia.

The success of the Nine O'Clock Opera Company is the proof that the country is eager for good opera; that opera sung in English, available at a price possible to small as well as large communities, has a market whose size is still not realized.

Gallo Plans Two Companies

The San Carlo Opera Company, patrician of the touring opera forces which has been in the field for over three decades, plans a new departure for next season following the trend of opera in English. Fortune Gallo, the managing director, has plans for a special company which will present 'Faust', 'The Barber of Seville' and 'Martha' in the vernacular. These productions will be especially designed for presentation on local concert courses and at schools and universities, and they will be full stage performances with complete ensembles, orchestra, settings and costumes.

The new company will not affect the traditional coast to coast operations of the regular San Carlo Opera Company which has become a national institution. The latter will follow the usual San Carlo trail in a repertoire of twenty representative operas.

The troupe's Fall season was somewhat curtailed this year because of Mr. Gallo's activities as general manager of the Chicago Opera Company, a post which he will fill again next season. The company will open at the Boston Opera House, however, on Feb. 26 for a ten-day engagement and will proceed from there on its regular national tour which will culminate in the usual two weeks' season at the Center Theater, New York, in May.

The San Carlo forces again will offer a season of outdoor opera at the Water Gate, Washington, D. C., next Summer.



Jean Dickenson, Recent Bride of Lt. Daniel E. Marcy, Jr., and Risö Stevens, Whose Husband, Walter Szurovy, Is in a California Camp, Console Each Other and Gossip over Their Needlework

BRIDES AND GROOMS



Dorothy Maynor and Her Husband, Shelby Rooks



Joseph Schuster and His Bride, the Former Katherine Grey Penn, Cut the Wedding Cake Together



Larry Gordon, Staff Photographer The Conrad Thibaults Enjoy a Tête-à-Tête with Tea



Left: Dusolina Giannini and Her Husband, Alan Richter

Right: Leonard and Mrs. Warren Wait for a Train



Courtesy Opera News, Metropolitan Opera Guild



Press Association Dorothy Kirsten Leaves the Little Church Around the Corner on the Arm of Her Husband, Pvt. Edward Oates

CONCERTS: Violinists and Pianists Lead in Recital Halls

(Continued from page 178)

est praise can be given this artist of whom America may well be proud. The songs of Klärchen are not effective in English but they served as a voice-warmer. Santuzza's aria, while on a larger scale than either the music or the role requires, was magnificently done with excellent restraint and thrilling high notes. Of the Schubert group, 'Nacht und Träume' was the best. In this the singer subdued her powerful tones to a wooing pianissimo which she again used in the Strauss 'Morgen.' The two Wagner excerpts lost by having only piano accompaniment, but they were delivered with fervor and brought a storm of applause. The Negro Spirituals were a trifle too much in the manner of Lieder. Engel's 'Seashell' was well sung and had to be repeated. Foote's 'I'm Wearin Awa' was sung in too low a key, though Mme. Traubel negotiated all of it without throatiness. But why did she ignore the Scotch dialect of the text? Malotte's song was well received. There were numerous encores throughout the evening. H.

Inez Lauritano, Violinist

Inez Lauritano, violinist, again demonstrated at her Town Hall recital on the evening of Jan. 24 that she is a pronounced musical personality with a special flair for lyric expressiveness and uncommon refinement of style. Her reading of the Beethoven Sonata, Op. 30, No. 2, was sensitively responsive and her playing of the Adagio and Fugue of Bach's Sonata in G Minor for violin alone had breadth of grasp and nobility and a fine feeling for the architectural



Helen Traubel



Inez Lauritano



Yehudi Menuhin



Paul Boepple



Fritz Pataky



Jeanette Savran

line. Three movements of Lalo's 'Symphonie Espagnole', rather less convincingly projected, and Sarasate's 'Carmen' Fantasy were her other numbers. Arpad Sandor was her collaborator at the piano. C.

Yehudi Menuhin, Violinist

Adolph Baller, at the piano. Carnegie Hall, Jan. 25, evening:

Sonatina in G.....Anton Dvorak
Partita No. 2 in D Minor, for violin alone.....Bach
Sonata No. 3 in A Minor, Op. 25.....Georges Enesco
Nocturne: 'Danse d'Alma'.....Adolph Baller

Habarena.....Ravel
'Tonada Murciana' and 'Saeta' ('Invocation').....Nin-Kochanski
Perpetuum Mobile.....Novacek

With the inspiration of an audience that taxed the capacity of both auditorium and stage Mr. Menuhin demonstrated at this concert that he had come into a new orientation of his musical personality. Along with the familiar sureness of structural grasp there was a new expansive mastery that reached its most dynamic expression in the breadth and sweep of

his performance of the chaconne closing the Bach Suite for violin alone and his sympathetic treatment of Enesco's broodingly reflective and somewhat loose-jointed sonata. In this work particularly he had colorful and vital if rather too aggressive support at the piano from Mr. Baller. In response to the applause aroused the last movement was repeated.

While communicative emotional warmth was still not the predominating element in Mr. Menuhin's playing an impressive technical command and an unerring sense of style were once more manifested throughout. Favorite Kreisler pieces and Debussy's 'Girl with the Flaxen Hair' were among the added numbers. C.

Artur Rubinstein, Pianist

Carnegie Hall, Feb. 1, evening:

Prelude, Chorale and Fugue.....César Franck
Barcarolle; Three Etudes; Nocturne in D Flat; Sonata in B Flat Minor, Op. 35.....Chopin
'Hommage à Rameau'; 'Les fées sont d'exquises danseuses'; 'General Lavine-Eccentric'; 'La terrasse des audiences au clair de lune'; 'L'isle joyeuse'.....Debussy
'Evocation'; 'Triana'.....Albeniz
'Cancion e danza'.....Mompou
'Dance of Terror' and 'Dance of the Miller's Wife' from 'The Three-Cornered Hat'.....De Falla

An atmosphere of unusual excitement, unusual even for a Rubinstein recital, was created by the Polish pianist at this concert, which had attracted a capacity audience. He seemed to be in a particularly mettlesome mood, which swept him along in a sort of virtuosic elation. The opening Franck work was read with penetrating discernment and projected along broad and tonally noble lines, the Chopin nocturne was expressively sung and the Barcarolle was made surgingly eloquent, while the dramatic elements of the sonata were pointed up to a somewhat extreme degree, with a resultant externalization of effect.

There was much beauty of tone here, however, as also later in the Debussy group, the outstanding feature of which was a superb performance of 'L'isle joyeuse'. One of the evening's highlights came in the after-program, in Mr. Rubinstein's unique realization of the slyly malicious humor of Shostakovich's 'Golden Age' Polka. Other added numbers were the Brahms C Major Intermezzo, Op. 119, 'The Lady and the Nightingale' by Granados and Chopin's Polonaise in A Flat and Valse brillante in A Flat. C.

Dessoff Choirs Sing Mass by Josquin des Prés

Once again the Dessoff Choirs returned to Town Hall on the evening of Jan. 31, under Paul Boepple to remind us that great music did not begin with Bach. Since many of the men singers are now in the armed forces, Mr. Boepple resorted to a substitution of instruments for voices, a practice common in the period in which this music was written. A motet for eight voices by Lassus,

performed by instruments, opened the program, and the composer's magnificent 'Lamentations of Jeremiah' followed. Three pieces by Heinrich Isaac for a quartet of instruments led to Heinrich Schütz's Symphonia Sacra, 'Was betrübtest du dich, meine Seele?' music as poignant and alive today as it was in the Seventeenth Century. A Fantasy by Claude Le Jeune for four instruments, preceded the Missa 'De Beata Virgine' by Josquin des Prés, the climax of a highly rewarding evening. S.

Fritz Pataky, Violinist, Makes Debut

Fritz Pataky, violinist, gave her first recital in Town Hall on the evening of Feb. 1, with Milton Kaye as pianist colleague. Miss Pataky's program included the Handel Sonata in D, Mozart's Violinist Concerto in G the Castelnovo-Tedesco-Heifetz 'Sea Murmurs', Debussy's 'Réverie', Ravel's 'Tzigane', Bloch's 'Vidui', Nin's 'Granadina', Hungarian Popular Airs arranged by Hubay, and the Wieniawski Scherzo Tarantella. Miss Pataky was at her best in works of moderate technical scope, which did not call for interpretative penetration. S.

Duke Ellington Plays for Russian War Relief

Duke Ellington and his jazz orchestra gave a concert in Carnegie Hall on the evening of Jan. 24, for the benefit of Russian war relief. The auditorium was crowded to overflowing and many more persons could easily have been accommodated. The main number was Mr. Ellington's own 'Tone Parallel to the History of the American Negro' entitled 'Black, Brown and Beige.' The work, taking fifty minutes in the playing, is somewhat lengthy but contains many worthwhile musical ideas. Effective solo work was done by Jimmy Hodges, alto saxophone and Joe Nanton, trombone. Incidentally, the concert marked Mr. Ellington's twentieth year as a public performer. N.

Donald Ashton Mandell, Pianist

Donald Ashton Mandell, a seventeen-year-old Ridgewood, N. J., boy, gave a piano recital at Town Hall on the evening of Jan. 27, when his playing of compositions by Bach-Liszt, Beethoven, Chopin, Debussy and others indicated that he has not yet reached a stage in his studies that would warrant critical comment. C.

Jeanette Savran, Pianist

Jeanette Savran, a young pianist from Bismarck, North Dakota, who has appeared with several of the larger orchestras, chose Carnegie Hall for her New York debut on the evening of Feb. 2, under the sponsorship of the Atwater Kent Foundation. She brought facile fingers and an abundance of physical strength and driving energy to an exacting program, with what may be described as an essence. (Continued on page 197)

Acclaimed in New York Recital

TOWN HALL, Nov. 15, 1942

"... a natural voice of definite attractiveness is used knowingly."

N. Y. Herald Tribune

"... revealing a voice of excellent quality and a fine stage presence."

N. Y. Evening Post

MARJORY
HESS

American Soprano



OPERA

Abresch

"A new brunette beauty. Her 'Musette' had something of the maliciousness of a Renoir painting."

Cincinnati Tribune

"One of the most promising young singers of the future."

Chicago Daily News

Personal Representative: MICHAEL DE PACE
RKO Building, Rockefeller Center, New York City

WELCOME RETURN OF MITROPOULOS

Minneapolis Greets Conductor After Absence—Beecham, Walter Are Guests

MINNEAPOLIS, Feb. 5.—Minneapolis concertgoers took Dimitri Mitropoulos to their collective bosom on his return from his four weeks' conducting assignment with the New York Philharmonic-Symphony, giving him the compliment of crowded houses despite sub-zero temperatures.

His first appearance was at the fourth "twilight" concert of the season, when he offered as chief lure the Tchaikovsky 'Pathétique' Symphony

and Polyna Stoska, American soprano, made her first appearance locally.

So tense and dramatic was his performance of the familiar symphony that auditors forgot themselves and gave in momentarily to the impulse to applaud between movements. After the steep plunge into the despair of the finale, he sent them home on the more affirmative and buoyant note of Wagner's 'Die Meistersinger' Prelude.

Miss Stoska sang 'Porgi Amor' from Mozart's 'The Marriage of Figaro' and Weber's 'Agatha's Prayer' in fluent style and clear, sustained tones, offering as encore 'Du bist der Lenz' from 'Die Walküre'. Regal in bearing, perfectly poised, the singer's art does not yet "bite deep" as far as interpretation goes.

The following Friday night brought us Jascha Heifetz and the recurrent miracle of his flawless violin mastery. His vehicle was the Elgar Concerto, which seemed to this observer a waste of genius on talent, yet with Heifetz's wizardry and Mitropoulos' sorcery was made to sound like a major work.

The symphony that evening was the Beethoven Eighth, which had muscle and playfulness and a lightsome touch—a work to which Mitropoulos brought both a luminous quality and a pithy, epigrammatic statement.

Ballet Theatre Visits

During our conductor's absence in the East, we played host to three guest conductors—Sir Thomas Beecham (in his first appearance here), Bruno Walter and Wilhelm Steinberg, as well as the Ballet Theatre in three performances with Minneapolis Symphony accompaniment under Antal Dorati.

Sir Thomas's visit was a delight, for his way with an orchestra is one of balance and wisdom and emotional force that is effective but never out of hand. He gave special pleasure in Mozart's 'Haffner' Symphony by a vitalized formalism which recognizes both design and feeling; in Delius's 'Walk to the Paradise Garden', informed with grave and delicate loveliness; in the Franck Symphony, which writhed and wept far less than it ordinarily does.

Mr. Walter was eagerly welcomed back to Minneapolis, and his poetic interpretation of the 'Siegfried Idyl' was alone worth the trip to the concert hall. His 'Eroica' seemed a little more mannered than his Beethoven usually is.

Unknown here, Mr. Steinberg proved a happy discovery, for he conducted with good taste and clarity, showed firm line and structure in all his offerings and seemed more interested in sense than sensationalism. Some found his Mozart (the 'Jupiter' Symphony) a trifle tight-laced, but the Strauss 'Don Quixote' (with Nikolai Graudan, cellist, and Peter Filerman, violinist, excellent in solo roles) was really a triumph in explicit and sure-handed conducting, clear as a bell and not lacking the pathos, humor and drama the narrative needs.

JOHN K. SHERMAN

Rose Goldblatt Plays in Montreal

Rose Goldblatt, pianist, who was heard in an Autumn recital in Town Hall, has been active musically in Montreal, both in concert and radio. She appeared early in November before the Ladies Morning Musical Club in a program which included the first Canadian performance of a Suite for Piano by the Canadian composer, Alexander Brodt. In December she inaugurated a series of Victory benefit concerts in Westmount, a Montreal suburb, featuring works by Schumann and Medtner. Miss Goldblatt has also broadcast several programs.

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Music and the Hand

(Continued from page 27)

tic scene, unless the playwright had directed her to do so. Her hand gestures unconsciously accompany her words—they are there to emphasize them and to help her 'put the message across'. This applies to the conductor too. He directs with his hands, but the directing comes from within—his hands are the mere servants, the interpreters of his will. He is much too busy explaining, transmitting the idea and message embodied in the musical composition to give a conscious thought to what his hands are doing."

I have shaken the hands of many musicians and composers, and among them were some of the greatest. I vividly remember the easy and warm grip of Bruno Walter; the sensitively cordial hand of Serge Koussevitsky and the friendly palm of Paderewski—who in fact did not shake my hand at all, but merely touched and patted it, as we do to children—but there was so much vibrancy and human understanding in this caress. I also distinctly recall the feeling I experienced when I shook hands with Yehudi Menuhin. From the concert stage he looks robust and able-bodied enough, but his hand is soft and moist, and I sensed a certain amount of timidity and lack of confidence in his welcome. He perhaps fears that some over-enthusiastic admirer might injure his hand by squeezing it too hard, and that is why he instinctively refrains from submitting his fingers wholeheartedly to the pressure of a stranger's grip.

Fear of Handshake

As I talked with musicians, I learned that they all have a fear of the handshake. Some, it is said, even go so far as to wear gloves when in this line of duty. Others offer their right and left hands alternatively—which is understandable and forgivable in these circumstances. Yet men like Kreisler, Heifetz and Hofmann, whose hands, I understand, are insured for large sums of money, seem to use them freely enough when off the concert platform. Heifetz, when on vacation on his Connecticut farm, works with handsaws, rakes and shovels. He plays a strenuous game of tennis and steers his yacht like an old salt. And Fritz Kreisler, whose hands, it is reported, are insured for a million dollars, tossed his luggage around like a stevedore when he returned from Europe a few years ago. As for Josef Hofmann, he among all musicians, is the most mechanically minded. He takes a great delight in constructing and building things. As a child he enjoyed taking objects apart and putting them together again. He was ever curious to find out what made things "tick." He has invented and patented many mechanical and electrical contrivances. To indulge in such pastimes, a man must possess hands that are not only dextrous, but fearless. By this I mean that such a man is not afraid of handling objects; of soiling his hands, or exposing them to possible injury.

Josef Hofmann has the most unusual pair of hands I have ever seen. They are short and stubby; with blunt fingers—yet neither their shape nor size has interfered in the least with his attainment as a performer. It is said that he takes with him on his concert tours an especially built piano with keys somewhat narrower than the standard type.

Fritz Reiner too has small hands and very short fingers. He too started on his career as a pianist, but unlike Hofmann, he gave up the keyboard and turned to the baton which he wields so admirably.

I was particularly interested in Maestro Reiner's view on the subject of hands in connection with conducting. I asked him, as I usually do when talking with those who use their hands extensively in their professions, what he thought of the role the hand played in his art, and to my amazement, he replied that he attributed very little importance to it. He feels that he can get every response from

an orchestra by a mere nod of the head or a wink of the eye.

Ever since he made this remark, I have watched him very closely—not that I questioned his statement, but from mere feminine curiosity, and I notice that he uses his hands very sparingly indeed. True, with his right he wields a baton, although with more restraint than many other conductors—as for his left, he uses it with moderation. Yet he *does* use his hands.

Contrary to Fritz Reiner, we have Leopold Stokowski. This man has puzzled and vexed me more than any other musician. Everyone I meet wants to know what I think of his hands. "Have you ever seen him conduct? Have you ever shaken hands with him? Has he ever posed for you? Have you noticed his gesturing fingers in his picture with Deanna Durbin, Mickey Mouse or whatever his supporting casts may be?" Yes, I have seen them in action many times—in concert halls, radio stations and on the screen. I have photographs of them in my files. What do I think of them? In my humble opinion he overworks them. True, they are very effective, but I always feel that he strains himself to create that effect. I have watched him at close range from an orchestra seat in Carnegie Hall, from the balcony of the Academy of Music in Philadelphia and from the "fish bowl" or glass-encased booth of The NBC studios. I have observed them from every vantage point and every angle, and his hands were always more in evidence—at least to me—than anything else about his performance, as they struggled for supremacy over his interpretation of the score. I feel—unjustly perhaps—that he has carefully planned and studied every motion, every gesture. His awareness of his hands, it seems to me, over-emphasizes a detail in his technique as a conductor to the detriment of a harmonious, well-balanced rendition.

I had the rare privilege of seeing Toscanini conduct the NBC Orchestra in its rendering of Shostakovich's Seventh Symphony. Of course everyone in the audience was fully aware of the beloved Maestro's presence. Still, as he stood on that podium and wielded the baton with his customary modesty and his usual mastery, he gave precedence to the genius of the composer whose prophetic message he was interpreting to the world—voicing the unconquerable spirit of his people; their trials and sorrows; their hatred of tyranny and their struggle for victory and peace.

Through the medium of an orchestra that responded to him magnificently, Toscanini expressed all these emotions with the sensitive and compelling gestures of his hands. Yet at no time did the Maestro appear more important than the voices of the instruments; greater than the score; superior to the soul-stirring message it conveyed.

Six Supreme Portrayals

(Continued from page 183)

fifteen years ago, did I realize how intensely right Wagner's claims with respect to Elsa had been. On that day I witnessed the greatest Elsa of my recollection in the soprano Felicie Hüni-Mihaczek, whom I had heard repeatedly and without agitation in a number of rôles, some of them Mozartean.

Mme. Hüni-Mihaczek was a competent singer, an uneven but never a great one. One could not speak of her vocalism in the same breath with that, for example, of Emma Eames. Yet her Elsa, placed in the midpoint of an exceptionally fine performance of 'Lohengrin' conducted by Leo Blech and directed by the régisseur Hofmueller, was precisely what Wagner said Elsa should be and what, dramatically, she virtually never is. As the extraordinary embodiment developed it became absolutely clear that in the processes of Elsa's soul lay the very kernel of the 'Lohengrin' drama. Admirable as the entire production was, it was absolutely a fact that Elsa "stole the show". From



U. S. Army Signal Corps
A Singing Session in the Tent at Night After Field Maneuvers in Carolina. The Accordionist is Pfc. Arthur E. Young of Cambridge, Pa.

the moment of her entrance she focussed attention upon herself and the play of her emotions. The other characters, excellently as they were presented, were but so many direct or indirect foils to her. Her tragedy grew in poignance from minute to minute. Mme. Hüni-Mihaczek sang well enough; but it was the inner drama, not the singing which mattered. When in the last scene, she crouched like a stricken animal at the side of the stage, the sheer pity of it shook one of the depths. And one was no less than unnerved as the vengeful Ortrud shouted her brutal triumph in Elsa's face, till she reeled and swayed like a child struck by a bully. What astronomic distances, all this, from the usual anemic Elsa, a puppet without any "inner process" whatsoever! I have never since then seen an Elsa thus completely realized and I question if I ever shall.

A Striking Bit of Stage Business

One final detail of this unmatched interpretation delighted me to such a degree that I had to control myself in order not to applaud or to shout aloud. I mean the business of the sword, the horn and the ring which the departing knight gives as a last token to the broken Elsa. What generally happens here? The sorrowing Duchess of Brabant usually holds out her arms to receive these objects, whereupon a chorus woman steps forward, takes them one by one, passes them to another chorus woman, who passes them to a third and so on till somebody carries them off out of the audience's sight. I have even seen the afflicted Duchess go so far as to turn toward her handmaidens and indicate by a look that she wishes to be rid of all this hardware. The whole thing irritates me almost as much as the chorus man who, on Lohengrin's first appearance in the swan boat, rids him of his shield and sword, much as a butler would do with a visitor's hat, umbrella or walking stick.

Yet for Elsa consciously to accept these gifts is to falsify the whole drama and psychology of the episode. It indicates, however little, an acquiescence in her husband's departure, a recognition that he is lost to her. But Elsa refuses to acknowledge this loss, battles against it with all her feeble strength. That the big ensemble which makes the point clear is so often cut does not affect the truth of this fact in the least. Elsa, in an almost semi-conscious condition, does not understand what all these magical gifts are about, does not care, does not, indeed, even see them. And when Mme. Hüni-Mihaczek had them pressed into her arms and Lohengrin, having given her a kiss of grief-stricken farewell, suddenly stepped back, she let them fall clattering to the ground. It was as if a flash of lightning had suddenly made visible a broken heart. The force of the revelation was terrific. Only on a single other occasion have I seen a partial imitation of this effect and that was in an Elsa incorporated by Lotte Lehmann. But it lacked the wonderful spontaneity which lent the earlier one such a sense of shock.

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GUESTS PERFORM WITH DENVER MEN

Symphony and Civic Forces in Several Appearances— Audiences Large

DENVER, COLO., Feb. 1.—The Denver Symphony, Horace E. Tureman, conductor, presented Leonard Penario as piano soloist on Dec. 11. This young artist made a most favorable impression. He displayed a facile technique and unusually full tone for so young a player. He chose the Concerto in B Flat Minor by Tchaikovsky for his first appearance in Denver and responded with two encores. Mr. Tureman chose the Suite in F Sharp Minor by Dohnanyi, Variations on an Air of Tchaikovsky, and the 'Overture in Olden Style' on French Noels by James as the orchestral contributions.

On Jan. 18, Edgar Schenkman appeared as guest conductor and proved a versatile and competent leader. His program included the overture to 'Coriolanus', Italian Symphony in A, Excerpts from Act III of 'Die Meistersinger', Symphony No. 1 by Ward, and 'Romeo and Juliet' Overture by Tchaikovsky.

The Civic Symphony was also heard in two concerts. On Nov. 29, Joseph Bloch, a gifted young pianist located at Lowry Field, appeared as soloist with the orchestra and was enthusiastically received by his many friends in the city.

Concert for Children

On Jan. 10 a children's program attracted a large number of young people to the City Auditorium. The program included the Prelude to 'Hansel and Gretel', Symphony in D Minor by Haydn, 'The Enchanted Lake', and 'The Nutcracker' Suite.

Oberfelder-Slack have enjoyed capacity audiences. They presented Bruna Castagna, Dec. 1; Don Cossack Russian singers, Jan. 8; Yehudi Menuhin, Jan. 4; and Josef Hofmann, Jan. 14.

The City presented its sixteenth annual performance of Handel's 'Messiah' on Dec. 27. This is given free each year to the citizens, and an audience of 7,000 enjoyed the fine work of the Municipal Chorus and the soloists. Those appearing were Helen Ainsworth, soprano; Violette McCarthy, contralto; Robert H. Edwards, tenor; and Stanley Carlson, bass. The soprano, contralto and tenor are all popular local artists. Stanley Carlson, the bass, is a Denver boy who has been singing in New York for the last few years.

JOHN C. KENDEL

HARRISBURG RECITALS

Gundry Plays for Wednesday Club —Choral Group Appears

HARRISBURG, PA., Feb. 5.—Roland Gundry, capable violinist, played for a large audience of Wednesday Club Civic Music Association members in the Forum on Jan. 6. The young artist, who was accompanied by Eugene Helmer, was heard in the Paganini Sonata No. 7, the Wieniawski Concerto No. 11, and compositions by Vivaldi, Bach and others. His listeners were favorably impressed by his remarkable technique and brilliant tone, and he played four encores in response to the enthusiastic applause.

A large audience attended the annual Christmas concert given by the Harrisburg Choral Society, conducted by John Lewis Roberts. The program which included portions of Handel's 'The Messiah' and carols, was sung in the Pine Street Presbyterian

Church this year instead of the Forum. Frank A. McCarrell, organist of the church, was guest soloist, and Kenneth Eppler, organist at Grace Methodist Church, the accompanist.

H. J. K.

GIVE 'POP' PROGRAM IN PHILADELPHIA

Templeton Is Soloist under Ormandy in Special Orchestra Event

PHILADELPHIA, Feb. 1.—With its extensive mid-season Southern tour cancelled because of war-time transportation restrictions and no regular home engagements scheduled for the



Alec Templeton

three weeks that traveling would have consumed, the Philadelphia Orchestra at comparatively short notice arranged a special "Popular Concert" on Jan. 23. Eugene Ormandy conducted and Alec Templeton was the soloist. The presence of the versatile pianist - entertainer

largely accounted for the audience of nearly 4000 which crowded the Academy of Music, auditorium and stage. It is reported that the occasion marked the first time that stage seats were sold for a Philadelphia Orchestra concert here.

Mr. Templeton appeared twice, giving

a fluent interpretation in Rachmaninoff's C minor Concerto, No. 2, but, as expected, scoring the greatest success in several deft and clever improvisations and humorous "impressions," including a laugh-provoking sketch of a recital of ultra-modern songs. He also offered some of his piano compositions, skillfully devised and pleasing.

Mr. Ormandy and his colleagues did a stunning job in the Concerto's orchestral passages and measured up to customary standards in Tchaikovsky's 'Marche Slave', Jerome Kern's 'Showboat' Scenario, and Strauss's 'Tales from the Vienna Woods'. Harl McDonald's 'Legend of the Arkansas Traveler' was an effective encore.

WILLIAM E. SMITH.

Traubel Sings in Indianapolis

INDIANAPOLIS, Feb. 5. — Several years ago Helen Traubel, soprano, sang here in concert. She returned on Jan. 17 in a recital program of English's under the Martens Concerts, Inc. management. She aroused keen enthusiasm in her program of three Beethoven songs, sung in English: 'Gottes Macht und Vorsehung', 'Wonne der Wehmuth' and 'Ich liebe dich'; three Schubert songs in German: 'Aufenthalt', 'Wiegenlied' and 'Seligkeit'; two Strauss songs, 'Ruhe meine Seele' and 'Caecelie'; a group of English songs and the arias, 'Voi lo sapete' from 'Cavalleria Rusticana' and Elsa's Dream from 'Lohengrin'. Coenraad Bos was the excellent accompanist.

P. S.

Myra Hess gave a recital at Highgate, England, on Nov. 28, the proceeds going to Archway Central Hall in which she played.

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Opera at the Metropolitan

(Continued from page 172)

ren sang the King's Herald, while Emery Darcy, John Dudley, Wilfred Engelman and Lansing Hatfield were the Four Nobles.

'Magic Flute' for School Children

Sponsored by the Metropolitan Opera Guild, Mozart's 'The Magic Flute' was sung at a special matinee on Jan. 29, 3,500 young people attending. There were a number of changes in the cast, Marie Wilkins singing 'The Queen of the Night' for the first time, Osie Hawkins appearing as the High Priest, and the Three Ladies were Irene Jessner, Lucielle Browning and Margaret Harshaw. James Melton was again Tamino, Nadine Connor, Pamina; Nicola Moscona, Sarastro; Karl Laufkoetter, Monostatos; Mack Harrell, Papageno and Lillian Raymondi, Papagena. Paul Breisach conducted.

Peerce Sings Cavaradossi

The third 'Tosca' of the season, on Jan. 29, had three changes in cast from its previous repetitions: Jan Peerce sang Cavaradossi for the first time, Stella Roman appeared in the title-role, and Alexander Sved was the Scarpia.

In spite of the fact that the music of Cavaradossi is still a trifle heavy for Mr. Peerce, he sang exceedingly well. Wisely, he did not attempt to force his voice, with the result that the many high notes with which the role abounds, were clear and beautiful. While dramatically somewhat tentative, he was straightforward and sincere throughout and gave, altogether, an excellent performance.

Mme. Roman's singing was uneven, sometimes very good, others, less so, but she negotiated all the high tones well and achieved a genuine success after the hackneyed 'Vissi d'Arte'.

Mr. Sved eschewed any hint of the suavity we are accustomed to in Scarpia. There was no subtlety in this chief of police. When he did not fall into his bad habit of making sforzandos Mr. Sved was vocally good.

The smaller roles were capably filled by Lorenzo Alvary, Salvatore Baccaloni, Alessio De Paolis, George Cehanovsky, Wilfred Engelman and Tony D'Addozio. Cesare Sodero conducted.

Thomas Sings First Valentin

The return of John Charles Thomas to the company, singing his first Valentin in the house, marked the third performance of 'Faust' on the afternoon of Jan. 30. Mr. Thomas was in fine voice, which meant some excellent, smooth and powerful singing, and his costuming and demeanor were elegant and stylish. 'Avant de quitter ces lieux' was beautifully sung and the death scene nobly acted. Ezio Pinza as Mephistopheles dominated the remainder of the cast with a vivid portrayal which seems to grow in strength and subtlety with every showing. Others were in top form also, so that the performance, under Sir Thomas Beecham, glowed splendidly. Licia Albanese was the Marguerite, Raoul Jobin the Faust, Thelma Votipka the Marthe, Lucielle Browning the Siebel and Wilfred Engelman the Wagner.

The Second 'Barbiere di Siviglia'

Rossini's 'Il Barbiere di Siviglia' had its second hearing of the season on the evening of Jan. 30, with John



Alexander Sved as Scarpia in 'Tosca'



Nino Martini as the Count in the 'Barbiere di Siviglia'

Brownlee in the title-role and Bidu Sayão as Rosina. Nino Martini sang Almaviva and Norman Cordon Don Basilio. Salvatore Baccaloni was Don Bartolo; Irra Petina, Berta while Mack Harrell and John Dudley filled the smaller roles. Frank St. Leger conducted.

Bonelli Returns in 'Carmen'

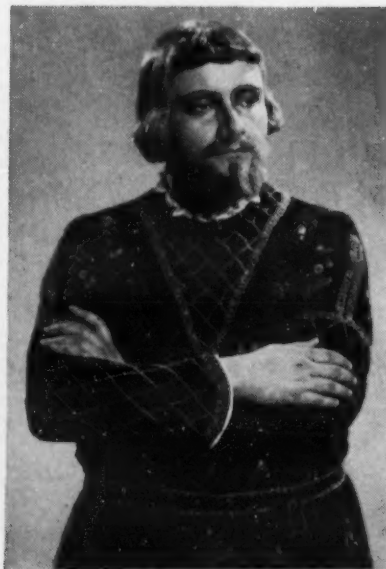
Richard Bonelli made his re-entry into the company as Escamillo in the season's third 'Carmen' on the evening of Feb. 3, singing the role well and acting with fervor. Lily Djanel was once more the heroine; Licia Albanese, Micaëla and Raoul Jobin, Don José. Others in the cast included Thelma Votipka, Helen Olheim, George Cehanovsky, Alessio de Paolis and Wilfred Engelman. Sir Thomas Beecham conducted.

The Third 'Rosenkavalier'

The third performance this season of 'Der Rosenkavalier' was given on the evening of Feb. 4, with singers all familiar in their roles. Lotte Lehmann was the Marschallin; Risé Stevens, Octavian, Eleanor Steber, Sophie, and Emanuel List, Baron Ochs. Julius Huehn took the role of



Stella Roman as Tosca



Leonard Warren as di Luna in 'Trovatore'

Fininal as Walter Olitzki, cast for the part, was indisposed. The remainder of the cast included Thelma Votipka, Karl Laufkoetter, Irra Petina, Lorenzo Alvary, Emery Darcy, John Dudley, Gerhard Pechner, Elwood Gary, Maxine Stellman, Mona Paulee, Mary Van Kirk, Lillian Raymondi, Michael Arshansky, Lodovico Oliviero Wilfred Engelman and Lina Duse. Ludwig Burgstaller, the sole survivor in the cast of the American premiere in 1913, once more did the tiny role of Leopold with genuine art. Erich Leinsdorf conducted.

Lehmann's First Elisabeth

The number of rare appearances of Lotte Lehmann as Elisabeth was augmented by one when the soprano sang in 'Tannhäuser' on the evening of Feb. 1. Hers was vivid acting, appealing stage presence and often great singing, although she completely ignored the high "B" in the 'Dich teure Halle', a practice seldom if ever encountered. The indisposition of René Maison, originally scheduled to sing the title role, and of Arthur Carron, his substitute, brought Lauritz Melchior to the cast at the last moment. The tenor was not in his best estate. Lawrence Tibbett sang Wolfram with quiet dignity and musical line. Karin Branzell was a large-voiced Venus,



John Charles Thomas as Valentin in 'Faust'

Alexander Kipnis a suave King, and others were John Garris as an excellent Walther, Osie Hawkins as Biterolf, and Maxine Stellman as the Shepherd. George Szell conducted.

'Il Trovatore' Restored

Verdi's 'Il Trovatore', absent from the repertoire last season, re-entered the opera house on the evening of Feb. 5, the occasion being further notable on account of being the season's first appearance of Giovanni Martinelli, the first appearance as di Luna of Leonard Warren, and as Azucena of Anna Kaskas who substituted for Bruna Castagna at the last moment. The entire cast was as follows:

LeonoraZinka Milanov
AzucenaAnna Kaskas
InezMaxine Stellman
ManricoGiovanni Martinelli
Count di LunaLeonard Warren
FerrandoNicola Moscona
RuizLodovico Oliviero
A GypsyWalter Cassel
ConductorCesare Sodero

Of 'Trovatore' as an opera, it is not necessary to speak. The work, in spite of a fearfully involved libretto and many passages of banal music, has others of transcendent beauty that nothing can spoil. It is also a work in which a large part of the burden is upon the shoulders of the conductor, and be it said that Mr. Sodero more than met all demands, giving a clear and forceful reading of the score.

It was an evening of enthusiasm from a capacity house. Mr. Martinelli was greeted effusively and applauded with vigor throughout the evening. Much of his singing was of fine quality and his perfect routine added greatly to the performance. His 'Ah, Si, Ben Mio' was especially fine. Mme. Milanov sang at times most beautifully, notably in 'Dall Amor sull Ali Rosee' and the short passage in the final scene, 'Ah, cessa! Non d'Imprecar' which presages several places in the 'Aida' score.

Miss Kaskas's Azucena brought her prolonged applause, and deservedly. It was dramatically consistent, vocally excellent and her plastique was at all times well considered. Had her voice a trifle more heft, the performance would have equalled many of the best heard on the same stage.

Mr. Warren's 'Il Balen' was the best singing he did though there were many places when his fine voice sounded splendidly in spite of a somewhat uneven method of production. Mr. Moscona did his small role with finesse.

ROTH QUARTET

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Concerts in New York

(Continued from page 192) .. tially physical talent. Along with technical glibness and a flair for external brilliance that had their place in some of the Chopin etudes, however, was an almost complete unawareness of the inner meaning of such works as Beethoven's 'Appassionata' Sonata and Chopin's A-Flat Ballade and the essential style of the Bach-Tausig Toccata and Fugue in D Minor, while basic errors as to text and rhythm marred an otherwise commendable performance of Mendelssohn's 'Consolation'.



Stanley Need

Rudolf Firkusny

Rudolf Firkusny, Pianist

Genuine inspiration marked everything that Rudolph Firkusny played at his recital in Town Hall on the evening of Feb. 2. He began the evening with an impetuous performance of Beethoven's Sonata, Op. 10, No. 1, but it was in the Schumann Phantasy which followed that the young pianist was most convincing. Bohuslav Martinu's Fantaisie and Rondo, dedicated to Mr. Firkusny and heard for the first time at this recital, is a first rate vehicle for courageous young virtuosi with a flair for modern music. Mr. Firkusny still has much to discover in Chopin's Barcarolle, but his stirring playing of a Smetana Etude found him again in top form. It was a zestful evening for artist and audience alike.

he made at his debut. His program included Bach's Chromatic Fantasy and Fugue; Beethoven's 'Appassionata' Sonata; Chopin's Scherzo in B Flat Minor, Nocturne in D Flat, Ballade in G Minor and Etude, Op. 25, No. 12; the Schubert-Liszt Impromptu, Op. 90, No. 3; Liszt's Fantasia Quasi Sonata and Hungarian Rhapsody No. 12. It was in the works of modest dimensions that Mr. Need was at his best, but the more heroic music was tastefully played if lacking in power.

Robert Casadesus, Pianist

Carnegie Hall, Feb. 3, evening:
Gavotte VariéeRameau
Three Sonatas, Nos. 449, 395 and 465
(Ricordi Edition)Scarlatti
'Carnaval', Op. 9Schumann
Ballade in F Minor, Op. 52; Berceuse,
Op. 57; Tarentelle, Op. 43Chopin
'Gaspard de la nuit'; 'Ondine', 'Le
Gibet', 'Scarbo'Ravel

The large following that Mr. Casadesus has acquired in this city was signaled by the packed auditorium

and stage that greeted him on this occasion. The superbly equipped French pianist was at the top of his form and his Gallic clarity and refinement of style were again conspicuous attributes of his playing of whatever he took in hand. His climactic achievement was reached at the end of the program with the Ravel suite and particularly 'Le Gibet', of ominous suggestiveness, and the barbaric 'Scarbo', made dramatically vivid. Excitingly vital, too, was his scintillating playing of Chabrier's Scherzo Valse among the encores, following the Brahms B Minor Capriccio and Debussy's 'Reflets dans l'eau'.

Earlier the Scarlatti sonatas were crisply and sparklingly played, while the 'Carnaval' pieces, notably 'Chopin', 'Eusebius' and 'Chiarina', asked for more sharply defined characterization, and in the Chopin group emotional detachment made the listener less conscious of the tenderness and passion of the ballade than of its structural outlines. That the audience enjoyed Mr. Casadesus's pianistic ministrations hugely was attested by the tumultuous applause that he received.

Alice Anderson, Soprano

Miss Anderson gave a second recital in Carnegie Chamber Music Hall, Feb. 3, evening, offering works by Bach, Mozart, Fauré, Debussy, Randall Thompson, Vaughan Williams and Herbert Hughes. Assisting were Messrs. Kritz, Guilet, Barzin and Scholz, also Doris Delman and August Fantilla, oboes.

Orchestral Concerts

(Continued from page 138)

used in the D Minor. The program notes by Herbert F. Peyser again proved a notably enlightening feature of this series.

Huberman Plays Three Violin Concertos

Bronislaw Huberman, violinist, accompanied by members of the New York Philharmonic-Symphony, Gregor Fitelberg conducting. Carnegie Hall, Jan. 16, evening:

Violin Concerto in A MinorBach
Violin Concerto in DBeethoven
Violin Concerto in DBrahms

Bronislaw Huberman, being a musician in the grand style, thinks nothing of engaging practically a whole symphonic orchestra to collaborate with him in a program of three of the greatest violin concertos. His performances of the music by Bach, Beethoven and Brahms were in the grand style, also, in the best sense of the term. The nobility, the power and the eloquence of their thought was reflected in the violinist's playing. Mr. Huberman never thinks of an effect for its own sake; everything is part of the musical whole; and his interpretations are for that very reason infinitely more satisfying than those of mere virtuosi. A large audience greeted him warmly.

Curtis Institute Harpists in Recital

A recital of music for the harp was presented by pupils in the harp department of the Curtis Institute of Music, Philadelphia, in Carnegie Chamber Music Hall on the evening of Feb. 8. Good representations of music of varying difficulty were made by Deanne Muenzer, Eleanor Welch, Marjorie Sutter, Marjorie Gibson, Anna Bukay and Janet Putnam. The program held a substantial number of the highly individual harp compositions of Carlos Salzedo, instructor in harp at the Curtis Institute, as well as representative works by Pierné, Prokofieff, Grandjany, Fauré and others. There was a capacity audience.

ITURBI DIRECTS ROCHESTER EVENTS

Argentinita Dancers Appear with Philharmonic in South American Program

ROCHESTER, N. Y., Feb. 5.—José Iturbi conducted the Rochester Philharmonic on Jan. 14 in a Spanish and South American program, assisted by the Argentinita dancers. The performance started at seven o'clock to avoid congested times on the buses, and the Eastman Theatre was full.

On Jan. 7, José Iturbi conducted the Rochester Philharmonic in a well-played program that included Shostakovich's Symphony No. 5.

Sigmund Romberg with a selected orchestra and soloists including Grace Panvini, Marie Nash and Gene Marvey, were presented at the Eastman Theatre by the Rochester Civic Music Association on Dec. 31 and Jan. 1, in a concert of his own music.

Concerts in December at the Eastman Theatre under the auspices of the Rochester Civic Music Association included one by Dorothy Maynor as soloist with the Rochester Philharmonic, Guy Fraser Harrison conducting, on Dec. 3; another by the Rochester Philharmonic Orchestra, Mr. Harrison conducting, on Dec. 17; the Boston Symphony, Serge Koussevitzky conducting, on Dec. 14, and the annual Christmas concert, three choirs with the Rochester Civic Orchestra, Mr. Harrison conducting, on Dec. 20. Miss Maynor drew prolonged applause from the large audience with her superb singing. Dr. Koussevitzky conducted a magnificent performance of Shostakovich's Seventh Symphony, and at its close the audience stood to pay tribute to both conductor and composer with continued applause.

The "Pop" concerts given by the Rochester Civic Orchestra, Guy Fraser Harrison conductor, on Sunday evenings at the Eastman Theatre, were resumed after the holidays on Jan. 3, with Alec Templeton as soloist. The following Sunday, Art Steffen, young Rochester radio tenor, was soloist. On Nov. 17, Mr. Harrison conducted the Civic in Harl McDonald's tone poem, 'Bataan', a first Rochester performance.

MARY ERTZ WILL

TOSCANINI TO DIRECT CLEVELAND PLAYERS

Will Be Guest-Conductor for Anniversary Concerts Next December

CLEVELAND, O., Feb. 1.—Arturo Toscanini has accepted an invitation to appear as guest conductor of the Cleveland Orchestra for the pair of concerts on Dec. 9 and 11, marking the anniversary of the Orchestra's first concert. The invitation to Mr. Toscanini was extended by a committee appointed by Thomas L. Sidlo, president of the Musical Arts Association which sponsors the Orchestra.

The Committee is working out plans for the Orchestra's next season. As yet no successor to Dr. Artur Rodzinski has been named and no announcements other than the scheduled appearance of Mr. Toscanini were forthcoming. Dr. Rodzinski is completing his tenth year as conductor of the Orchestra. Next season he will assume his new post as musical director and conductor of the New York Philharmonic-Symphony Society.

W. H.



LUCIE BIGELOW ROSEN

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Music Alert to Wartime Task

(Continued from page 110)

this year in their freshman music classes. The sale of printed music, popular and serious, is booming. Not in fifteen years has it reached such dimensions. The sales of albums of songs and piano music in particular have increased greatly, indicating that more persons are making music in the home. This kind of musical activity will doubtless increase with the stringent bans now placed on the use of automobiles, and as theater-, concert-, and moviegoing perhaps become more difficult on account of the curtailment of transportation and the problem of heating and servicing auditoriums.

Concerts in the two principal halls in New York during November just equalled the number given in the same month a year ago. Carnegie Hall had thirty-eight musical events in November, 1941, thirty-seven in November 1942. Town Hall figures for the same month were forty-three in 1941 and forty-four in 1942. The attendance at these concerts in Town Hall was approximately 40,000 in 1941 and 36,000 in 1942. Carnegie Hall reports the largest aggregate attendance since 1918 at its musical events this season. The attendance at the Metropolitan Opera this year has been considerably larger than last. During its first six weeks, 20,000 more persons attended per-

formances than in the similar period last season.

Again on the credit side, there is a greatly enlarged and constantly growing activity in music in the armed forces. This increase is not only one of quantity; in many instances it is a decided increase in quality. There are now hundreds and hundreds of bands in the Army. While some of these are still mediocre, there are many good ones among them, topped by the splendid U. S. Army Band at the War College in Washington. This fine organization, together with the U. S. Marine Band and the U. S. Navy Band in Washington, present a trio of real models of what a first class military band should be. It is only a pity that they have to confine their music making to the national capital, where only a relatively small number of people get to hear them, and that they cannot be sent on tours throughout the large cities and military stations all over the country. This would be a great stimulus to the many bands in the services, and to the victory spirit of the people in general.

Record libraries containing a goodly sprinkling of better class music have been established in Army posts and Naval stations. They are being well patronized and much good music is being listened to by men who have a taste for it. Libraries of printed music are being set up under the care of regular

Army librarians, of whom there are now over 200.

The urgent task in civilian musical activities at present is to keep alive and active, to the greatest extent possible, the institutions, organizations, enthusiasms, movements that have brought our music life to its present gratifying level, and that promise to take us musically to still greater heights in the future. Our art music will certainly suffer after the war if it is allowed to languish now. Let us strive, then, to keep the musical casualty lists as small as possible and to keep the life-blood flowing, even at diminished speed, in every worthy music effort. One needs to be no prophet to know that threads once completely broken will be that much harder to reunite when peace is with us again. When it comes, it will be upon us with the same suddenness as war came upon us just a year ago. The reconstruction will be that much easier if the instruments of reconstruction are still in existence, and we do not have to begin much of our work again from the ground up.

New Sources for Symphony Support?

Changes there will be, doubtless. In our concert life, we wonder what is to happen to our great orchestras if they are denied sufficient financial support from private sources. Radio and recordings may be able to offer larger support to the budgets of these expensive establishments. They have done much already in a number of instances.

Perhaps we may have to look toward other sources for the support of symphonic music in the future. One of our great industrial firms for years sponsored a series of concerts each season by the now nonexistent major symphony orchestra of its city, featuring soloists of

national and international renown. These concerts were free to the public, and the house was jammed at every performance. The radio networks now broadcast from their studios as fine orchestra concerts as one would wish to hear, led in some cases by world famous conductors. Tickets are to be had gratis for the asking. Can we expect concert-goers to continue indefinitely to pay to attend other orchestral performances given in the same cities?

The United States Navy Band Symphony Orchestra in Washington gives programs and performances, open to the public, that elicit extravagant praise from seasoned music lovers and professional musicians. Are these same people going to buy tickets for the local orchestra when they are paying taxes to support this service organization and can hear it play for nothing? There are other orchestras of symphonic calibre in our armed forces. Some of the players are gifted young men who formerly were members of major symphonies. A project for a U. S. Army Orchestra is now being discussed. These organizations are very probably going to be with us for as many years as

(Continued on page 200)



Alexander Kipnis Turns Away from the Dinner Table to Smile at a Photographer



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Roman Vishniac



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A Man-Sized Bundle of Affection Is Artur Rod-
zinski's Canine Gargantua, Pudla

Picture Puzzle: Where
Does Jenny Tourel's Coat
Leave Off and Where Do
the Poodles, Minos and
Figaro (Father and Son),
Begin?



Left: Alexander
Brailowsky and His
Furry South Amer-
ican Token, Beauty



Donnie, a Sentinel
of Dogdom, Poses
with His Charges,
Mr. and Mrs. Rich-
ard Bonelli

Larry Gordon



Acme Photo
Snow White Goes Over the Day's Menu with
Her Mistress and Personal Chef, Eugenia Buxton



Larry Gordon
Carroll Glenn's Beggar, Franzl



Gallant Bruce "On the Rocks" with
Francia White

Music Alert to Wartime Task

(Continued from page 198)

we continue to have an enormous military establishment, and this is doubtless going to be a good long time. Our gifted young American conductors in the armed forces are finding an outlet for their talents in these service orchestras, which are important musical by-products of the service bands. Here they no longer have to bow to a situation where, out of the conductors of our sixteen major symphony orchestras, fifteen have been foreign born. There is a possibility here of careers for those talented Americans who have been frustrated by conditions existing up to the present.

Industry More Music Conscious

The war industry plants are becoming more and more music conscious and this is expressing itself not only in the piping in of music from the outside, or of playing records in the factories, but also in the formation of bands, glee clubs and even small orchestras among the

workers themselves. It is not out of the realm of possibility that this growing interest of industry in music may reach a point where some towns may begin to look to their large factories to supply their musical needs.

From the standpoint of the individual player, many of our orchestras offer a pitiful return for his natural ability and years of intense and expensive study. Is it fundamentally just to expect such men to sign up for a short season of, say, sixteen weeks, and then root for themselves in musical dumps or elsewhere for the balance of the year? Would not many good players prefer a year-round job of some sort in a factory, perhaps in its office department, with certain additional returns for playing in the plant's symphony orchestra?

Our departments and agencies in Washington are becoming increasingly conscious of music, and are introducing or enlarging the use of

music in connection with the all-out war effort. In addition to the War and Navy Departments, music is now being used by the State, Treasury and Agriculture Departments, by the Federal Security Agency, the Office of War Information, the Office of Civilian Defense and the Maritime Commission. In the War Production Board and the Office of Price Administration there are officials definitely appointed to look after musical interests such as the musical instrument and music publishing industries. The State Department has a Music Advisory Committee, the Treasury Department two expert consultants on music, the Agriculture Department an official whose job is the development of rural music and other related activities. A National Wartime Music Committee has recently been formed in Washington with members from the various government departments and agencies in which music is being used for wartime purposes.

For Government Recognition

It would seem that we musicians would be very negligent indeed if we did not see to it that means be found to keep alive this governmental recognition of and activity in music after the war. The trends of the time seem to indicate an increased governmental part in all the affairs of our people in the future. If these trends continue, why should not music and the other fine arts come in for their share of government interest, government support and even government subsidy of private enterprise, if these are to be given in other phases of our national life? A Department of Fine Arts is not entirely out of the realm of possibility for the future, and the music section of such a Department might well spring from the increased governmental music consciousness now being developed, plus a united front of all the important national musical interests.

"Art music" has never been able to subsist entirely on popular support, but has had to depend on patrons, sponsors, subsidies of one sort or another. There will probably not be any alteration in this fundamental situation, and if we enter the peace with changes in our social structure, it is evident that expensive institutions like grand opera and large orchestras will have to look toward other means of sustenance than the benevolent and wealthy private patron.

Our serious composers have begun to feel the urge to write music connected with the war, but so far we have not had anything brought to popular attention which looks like an American counterpart of the 'Leningrad' Symphony. If such a

work is now in manuscript, or in the creator's mind, it will doubtless have to do battle with the ancient American suspicion of the home art product, a suspicion which has been made to yield a little in recent years, but which is still far from being completely uprooted. The orchestra program surveys made for the past three seasons by the National Music Council, and widely publicized, have given a lift to the performances of works by native musicians. The past season showed a list of 120 such works played by the major orchestras at the subscription concerts in their home cities, as against ninety-two for the season preceding. The problems of the American composer will still be with us after the war, but the possibility of solving them may be somewhat easier.

Popular Idiom Out of Date

As for the idiom of modernity, it yet remains a foreign language to most Americans—and others—who like to listen to music of one sort or another. Our popular tunes of the day still make use of a harmonic system in vogue a hundred to a hundred and fifty years ago, with some slight modifications and a purely external embroidery and jazzing-up. One recent "Hit Parade" melody is partially Dorian in mode, strange to say. Anything out and out modern, however, would be completely ununderstandable and unacceptable to our people as a whole. The first choice is usually a lush, nostalgic number, indicating that the nation is not yet completely energized to the full implications of the world conflict. The entire set of these "Hit Parade" numbers runs largely toward sentimentality, escape music or tunes suitable for jitterbug dancing. In fact the adaptability of these tunes to dancing determines to a great extent their popularity nowadays. We have not yet had an 'Over There' in the present war, although 'Praise the Lord and Pass the Ammunition' has reached a high state of popularity among the men in the armed forces. A newspaper dispatch from Africa reported that this number bids fair to become the slogan and number one song of the Army.

Among our native composers of opera, there is a decided trend toward the production of something quite different from the "grand" variety, and distinctively American in flavor. We shall be hearing more of this after the war, and perhaps sooner. Traditional opera of the grand and expensive style, while it has flourished in the larger centers when adequate financial support has been available, has always been somewhat foreign to American musical appetite and taste as a whole. Perhaps the texts, incomprehensible to most because sung in an alien tongue, have had much

(Continued on page 219)

DR. LAZAR SAMOILOFF

Voice Teacher of Winners



Robert Brink

Brink won a \$500 prize at the finals of the Metropolitan Auditions of the Air. He is engaged to sing leading roles for the Philadelphia Opera this season. Brink is now with the Philadelphia Opera Company.

Dear Maestro:

"My deep gratitude for all you have done for my voice. I only wish that all other singers could have the opportunity of working with you so that they might experience the thrill I am experiencing at each lesson."

Margaret Phelan

Miss Phelan won from 86 of Southern California's best women singers the privilege of singing with the Los Angeles Symphony Orchestra under the baton of Albert Coates at the Hollywood Bowl this summer. The critics acclaimed her singing.

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PATRIOTIC IMPULSE IS STRONG IN LUCY MONROE'S "SINGS"

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Throughout Nation — Vast
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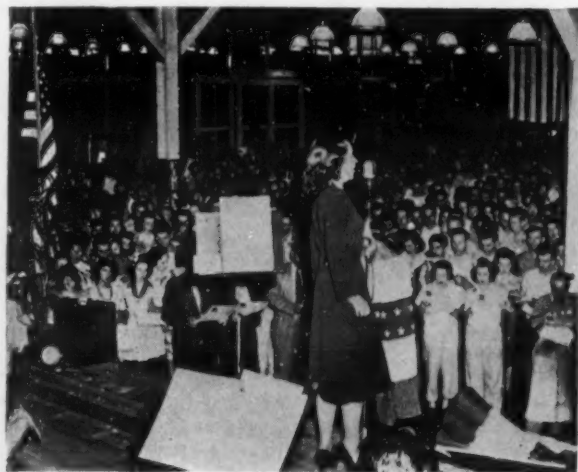
THE importance of the community sing in the wartime life of the nation is graphically portrayed in the experience of Lucy Monroe, director of patriotic music for the RCA Victor Company, who first became identified with patriotic music in the "American Jubilee" at the World's Fair in 1940 and since then has traversed the nation contributing to civilian and military

joined in the singing on the steps of the State Capitol. Even in New York, where many people feared community singing would be regarded as "too corny" to attract much attention, three sings were held in Central Park and each of them drew at least 12,000 people.

Lunch Hour Sings

To reach people directly concerned in the war effort, Miss Monroe began appearing at Army camps and Naval training stations, and she went into the factories of war industry to lead lunch-hour sings for the workers. These groups she found to be most responsive of all to the community singing idea. "Not only did I find them the most satisfactory participating audiences," she says,

Lucy Monroe Leading a Community Sing in the Curtiss-Wright Plant at Clifton, N. J.



morale with her songs and leading countless thousands in inspirational group singing.

Miss Monroe inaugurated her community sing project with the National Symphony at the Potomac Watergate in August 1941. If there was any forehand doubt as to the success of the idea, it was dispelled when 30,000 Washingtonians turned out (the largest paying audience ever assembled in the National Capital) and sang such favorites as 'Hail, Hail the Gang's All Here', 'Let Me Call You Sweetheart' and 'God Bless America' far into the night.

This demonstration was followed by similar successes in Philadelphia, where 40,000 sang with Miss Monroe in the Municipal Stadium, and in Columbia, S. C., where 45,000

forces differ from those for war workers in that the latter can spare only twenty minutes or so from their lunch period for the sing whereas the camp sings take place at night when the men are off duty and these become full concerts in which the sing is preceded by a short concert by the military band with Miss Monroe as soloist. The number of military posts and industrial plants in which she has appeared runs into impressive figures.

As for popular taste in songs, Miss Monroe has found that likes and dislikes are fairly uniform in all sections of the country and among most groups of people. "Hot" songs, she notes, never are requested, however popular they may be at the moment. The call is for ballads of the 'White Christmas'

stamp, and the eighty-two selections on the original 1941 song sheet are as effective today as ever.

On Jan. 15, Miss Monroe began a five months' tour of the South Eastern part of the country where she will stage sixty sings in ten states for service men and war workers. The sing for service men in Atlantic City on Christmas Day was the fifty-ninth under Miss Monroe's direction in 1942.

The facsimile of the original manuscript of Francis Scott Key's words to 'The Star Spangled Banner', which appears on page 3 of this issue, was secured through the courtesy of Miss Monroe, to whom it was presented on behalf of the trustees of the Walters Art Gallery on Sept. 14, 1942, when, at dawn, Miss Monroe sang the anthem at Fort McHenry on the 128th anniversary of its composition. The photograph on page 4 was also obtained from the singer, who is shown leading a mass sing in front of the Treasury Building in New York.



Mac. C. Gramlich

VITAMINS AT THEIR SOURCE
Anne Brown Mixes Her Own—a Potent Vitamin Cocktail

National Operatic Quartet Formed

Four young American singers are joining forces under the name of the National Operatic Quartet for next season. They are Mary Bowen, soprano; Winifred Heidt, contralto; Eugene Conley, tenor; and Glenn Darwin, bass-baritone. The four artists have all appeared here with the New Opera Company—Miss Bowen in 'The Opera Cloak'; Miss Heidt in 'The Fair at Sorochinsk' and 'Pique Dame'; Mr. Conley in 'Cosi Fan Tutte', and Mr. Darwin in 'Pique Dame'.

Roland Hayes Collects Primitive African Instruments

Primitive musical instruments used in different sections of Africa are included in the collection which Roland Hayes, tenor, has acquired. Among these is a "talking drum," less of an instrument for music-making than a device for sending quasi telegraph communications. Messages written by Hayes were sent over this drum for great distances.

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BALTIMORE PLANS SYMPHONY FUTURE

Funds Sought for Extended Season—Kindler Forces Are Visitors

BALTIMORE, Feb. 1.—The board of directors of the Baltimore Symphony Orchestra Association, R. Lee Taylor, president; the executive committee, members of the women's committee, Mayor Howard Jackson, Philip Perlman, Douglas Gordon, Herbert Fallin, Reginald Stewart, conductor of the orchestra, and C. C. Cappel, manager, met at the Peabody Conservatory of Music on Jan. 27 to formulate plans for the launching of a campaign to raise funds for the seasons of 1944 and 1945 of the Baltimore Symphony.

The plan outlined calls for the raising of \$150,000 to cover the operating of the orchestra for the next two years. The seasons are to be for twenty weeks each, an extension which would result in an even finer orchestra because the longer season would attract better musicians to Baltimore.

The Symphony, after a brief holiday, resumed its current series of Thursday evening programs at the Lyric on Jan. 14 with Lily Pons as guest artist, attracting an audience of 3,057, despite the ban on pleasure driving.

Recent Programs Attract

In its various recent programs, the orchestra, under the guidance of Reginald Stewart, has attracted crowded houses with standing room only. Mr. Stewart has given keen attention to the make-up of the programs. The annotations supplied by Gustav Klemm contribute largely to the understanding of this material, and the soloists, such as Joseph Szigeti and Samuel Thaviu, concert master, have tended to add interest to these programs.

At the Sunday night concert given for the Department of Municipal Music on Jan. 17 the Baltimore Symphony, conducted by Mr. Stewart, presented a Victory Program before a sold out house with many standees.

The National Symphony, Hans Kindler, conductor, whetted the appetite of the audience with Oscar Levant in Gershwin presentations at the concert on Jan. 26. The soloist attracted a crowd which came prepared for "radio-antics" but stayed to listen to brilliant interpretations of the Gershwin Concerto in F and the 'Rhapsody in

Blue'. An ovation was given the soloist. Dr. Kindler balanced the program with works by Smetana, Shostakovich and Stravinsky.

All-Beethoven Program

At the preceding concert, Jan. 19, Dr. Kindler gave an all-Beethoven evening—The 'Leonore' No. 3 and the Ninth Symphony in which Emma Beldan, Jean Handzlik, John Hamill, and Howard Vanderburg were the soloists, and the chorus included members of the Washington Choral Society, The George Washington University Glee Club, the choir of the New York Avenue Presbyterian Church and the Mount Vernon Place Choir of Baltimore.

The Philadelphia Orchestra, Eugene Ormandy conducting with Rudolph Serkin, soloist, appeared before a capacity audience at the Lyric on Dec. 20.

FRANZ C. BORNSCHEIN

CLEVELAND HEARS HOROWITZ RECITAL

Pianist Gives Concert on Brudno Concert Course— Ensembles Appear

CLEVELAND, Feb. 5.—The concerts presented so far in January by Mrs. Emil Brudno have been of superlative musical delight. In the Cleveland Concert Course Vladimir Horowitz appeared on Jan. 8. His program opened with three sonatas of Scarlatti; Arabesque, Op. 18, by Schumann; Sonata in B flat Minor Op. 35, by Chopin; the first performance here of Prokofieff's Sonata No. 6, Op. 82; Liszt's 'Sonetto del Petrarca', No. 104, and his arrangement of Saint-Saens' 'Danse Macabre'. Several encores were graciously added.

The Don Cossack Chorus sang to a packed house with extra chairs placed wherever possible, on Jan. 22. The amazing range of tonal contrasts and effects, and selections delighted the large audience. The dynamic conductor Serge Jaroff responded with several encores, including their famous rendition of 'The Volga Boatmen'.

The celebrated Roth String Quartet appeared in the Sunday afternoon series in Wade Park Manor, presented by Mrs. Brudno. The first program on Jan. 10, included Hayden's Quartet in D, Opus 76, No. 5; Ravel's Quartet in F; and Schumann's Quartet in A Minor, Op. 41, No. 1. The second program, played on Jan. 17, opened with the Tchaikovsky Quartet, Op. 11, followed by Four Preludes and Fu-



The Kraeuter Trio — Karl and Phyllis Kraeuter, Violinist and 'Cellist, and William MacGregor, Pianist—Visit Cyprus Gardens After a Concert in Winterhaven, Fla.

gues, dedicated to the Roth players by the composer, Roy Harris, Beethoven's Quartet in F, Op. 135 closed the program.

An outstanding event in the calendar of events at the Cleveland Institute of Music, is the annual faculty recital by Arthur Loesser. On Jan. 13, this distinguished pianist played a program which demonstrated his seemingly inexhaustible repertory. Included were three unfamiliar sonatas by Scarlatti; two Beethoven works, the Variations on a theme by Paisiello, and his Sonata in C, Op. 2, No. 3; a Chopin group, Valse in D flat, Valse in F, and Variations on a theme by Hérold, op. 12; Rondena by Albeniz; and a Sonata by his colleague, Herbert Elwell.

The Cleveland Museum of Art presented the Walden String Quartet in its annual program, on Jan. 15. Quartets played were the Mozart, in F; Sibelius in D Minor, and Beethoven, Op. 59, No. 3.

The Sunday organ recitals played by Walter Blodgett, curator of music, during January, featured works by Cesar Franck.

The mid-winter concert by organizations of the Western Reserve University music department, on Jan. 14, featured the University Choir, the University Women's Glee Club, and Vincent Greicius, violinist, and Stanley Butler, pianist. Russell L. Gee, conducted the choral portion of the program. Mr. Greicius and Mr. Butler played the Beethoven Sonata in C Minor, Op. 30, No. 2. Dr. Arthur Shepherd is head of the music department of the University.

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RODZINSKI LEADS RUSSIAN PROGRAM

**Arrau, Spivakovsky Soloists
in Cleveland—Kreisler
Aids Pop Series**

CLEVELAND, Feb. 5.—The New Year's program in the symphony series under Artur Rodzinski, was all-Russian, opening with the Overture to 'Russlan and Ludmilla' by Glinka. The rarely heard Symphony No. 2, by Tchaikovsky followed and a brilliant performance of Rimsky-Korsakoff's symphonic suite, 'Scheherazade' completed the bill.

Claudio Arrau was soloist at the Jan. 7 and 9 concerts. For his debut here he gave a beautiful performance of Beethoven's 'Emperor' Concerto. His appearance attracted an unusually large audience. Dr. Rodzinski conducted 'Pinocchio, A Merry Overture' by Ernest Toch as a spirited opening, then the Sibelius Fifth Symphony.

The thirteenth program on Jan. 21 and 23, presented the first American performance of Bela Bartok's Concerto for Violin. The new concertmaster, Tossy Spivakovsky, made his second appearance as soloist, revealing further evidence of his excellent musicianship and mastery of violin technique. Mr. Spivakovsky's unbounded enthusiasm for the Bartok work was shared by Dr. Rodzinski and the audience. The remainder of the program was devoted to the Mozart E Flat Symphony, the Prelude to 'Khovantchina' by Mussorgsky, and 'Capriccio Espagnol' by Rimsky-Korsakoff.

Fritz Kreisler, soloist in the final All-Star Pop Concert, was greeted with a standing tribute from the orchestra and an audience of 6,000, in Public Hall on Jan. 10. The Mendelssohn Concerto and three of his shorter compositions for which he had arranged orchestra accompaniments, were played by Mr. Kreisler. The orchestral part of the program which Dr. Rodzinski conducted, presented Mendelssohn's 'Fingal's Cave' Overture, and 'Scenario' for Orchestra on themes from 'Showboat' by Kern.

Recent concerts under the baton of Dr. Rudolph Ringwall, associate conductor, included the Children's and Young People's Concerts dur-

ing the week of Jan. 11 when four concerts were played for the fifth and sixth grades, and three for the Junior and Senior High Students, averaging 2,007 at each concert, exceeding last year's average by over 200. Three of the concerts were devoted to an All-Mozart program. Dr. Ringwall conducted Sunday twilight concerts on Jan. 3 and 24.

WILMA HUNING

LOS ANGELES CUTS SYMPHONY SEASON

**Philharmonic Decides to Give
Thirteen-Week Series to
Avoid Deficit**

LOS ANGELES, Feb. 6.—Adhering to a policy of operation that precludes a deficit at the end of the season, the Los Angeles Philharmonic has decided to give a thirteen-week series this Winter instead of eighteen as originally scheduled. The closing concerts will be played March 18-19. This will be eight fewer concerts than last year.

This decision in no way affects plans for a 1943 season of Hollywood Bowl Symphonies under the Stars nor the 1943-44 Winter series of the Philharmonic, it is emphasized by Mrs. Leiland Atherton Irish, executive vice-president and manager of the Southern California Symphony Association which sponsors the orchestra.

"Our campaign goal was set at \$125,000 last fall and we have raised \$93,000 of that sum," she pointed out. "Thus we are \$32,000 short of our continuance fund aim. We must measure our musical cloth to fit the shortened season necessitated by a curtailment of funds."

"Transportation difficulties in the Los Angeles area in the face of gas rationing caused a drop of forty-three per cent in season ticket subscriptions and a proportionate drop in individual ticket sales. These losses cut into our continuance funds and rather than incur extra liabilities in these times of stress, the executive committee decided it is wise to close while we are 'in the black'."

Bruno Walter declined to come West for one pair of concerts. The Feb. 18-19 program will be conducted by William Steinberg who also will direct the closing pair March 18-19. Local 47 of the Musician's Union is cooperating with the personnel of the orchestra and the management and after a two-week vacation the orchestra will again take up the concerts to present Vladimir Horowitz with the orchestra in Los Angeles, San

Diego (including the Marine Base) and in Pasadena. He will give a recital in Claremont under the auspices of the orchestra.

FOUR RECITALISTS VISIT PROVIDENCE

**Marian Anderson and Sergei
Rachmaninoff Heard—Ad-
ler and Draper Appear**

PROVIDENCE, Feb. 5.—Marian Anderson, contralto, accompanied by Franz Rupp, gave a recital in the Metropolitan on Jan. 12, after an absence of several seasons. Her Schubert group was made up of 'Suleika', 'Auf dem Wasser zu singen', 'Der Tod und das Mädchen' and 'Der Musensohn', while the latter half of the program brought songs by Griffes, Soderro and Quilter and arrangements of spirituals. There was a large audience.

Sergei Rachmaninoff returned to the city for a concert in the Metropolitan on Dec. 1.

Paul Draper, dancer, and Larry Adler, harmonica virtuoso, gave their highly original program for the Community Concert Association in the Metropolitan on Dec. 21. This program was added to the Association's schedule when adjustments were necessary after the cancellation of the tour by the Minneapolis Orchestra.

The Musical Art Quartet gave the second concert of its Winter series in the Auditorium of the School of Design on Dec. 20. Mozart's 'The Hunt' Quartet and the Quartet of Ravel were the main items of the afternoon.

George M. Tinker, tenor, gave a Russian-American recital in the Museum of the School of Design on Dec. 6. Leroy Armstrong accompanied.

ARLAN R. COOLIDGE

RECITALS IN OMAHA

**Vronsky and Babin Play for Club
—Ballet Theatre Appears**

OMAHA, NEB., Feb. 5.—Vitaya Vronsky and Victor Babin, in their second appearance under the auspices of the Tuesday Musical, proved to be one of the most enjoyable and thoroughly satisfying recitals of the current season. They played to a packed house at Central High School Auditorium.

Also presented by the Tuesday Musical was the Ballet Theatre, which gave a program made up of three parts: 'La Boutique Fantasque', 'Pas de Quatre' and 'Bluebeard'. The first and third were conducted by Antal Dorati, the second by Mois Zlatin.

The Morning Musical rather makes a point of bringing not-so-well known artists. William Masselos, pianist, proved a fine surprise in recital at Joslyn Memorial concert hall. The same organization presented Robert Mann, violinist, also at Joslyn Memorial. Ably accompanied by Harry Kondake, the young violinist gave a good account of himself. E.L.W.

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BOOKS: Layman's Guide to Modern Music

FOR those unassimilated concertgoers of today who listen to modern music in a mental and aesthetic fog, or the ones who try conscientiously but unsuccessfully to figure out what it is all about, or even those benighted souls who willfully get up and walk out when confronted with any such new-fangled monstrosities, John Tasker Howard,

evidence that such composers as Mozart, Wagner or Beethoven were unpopular with the general public. Both they and their music were highly successful with the public from the first. And even so recent a storm center as Richard Strauss, whatever his difficulties with the academicians, never has lacked an interested audience.

He then goes into a somewhat clinical discussion of dissonance (which he calls "salt and pepper") in relation to the evolution of composed music, and finally begins his ruminations of the music of our day with Debussy—the man who started something with impressionism.

From there on out, the book is an
(Continued on page 219)



John Tasker Howard

composer and curator at the New York Public Library, has written a book.

Mr. Howard's book, 'This Modern Music' (Crowell: New York), should prove something of a godsend to the unhappy people, aforesaid. He has provided them with a key to the seeming enigma of modern doctrine, a fairly comprehensive cyclopedia of personalities in the field, and a factual, disinterested appraisal of many contemporary compositions from both technical and ideological viewpoints, without, however, becoming so scientific in his terminology as to be unintelligible to the layman.

The author gets the sympathy of the reader from the beginning by observing that "people have never liked modern music—at first". And he proceeds to substantiate this claim by citing the early experiences of Monteverdi, Mozart, Beethoven, Wagner, et al, with hostile criticism. This is a convenient and popular argument, but it is only partly true. If Mr. Howard's "people" refers to the critics and other composers of the day, he is on fairly safe ground. But there is no

Philharmonic Centenary Memorialized

ANOTHER volume on the growing shelf of literature about the New York Philharmonic-Symphony has been added by John Erskine, noted educator, writer and musical amateur, with his centenary memorial: "The Philharmonic-Symphony Society of New York—Its First Hundred Years" (New York: Macmillan). The new work may be taken as a summary and an extension of the earlier books written by H. E. Krehbiel in 1892 on the occasion of the Philharmonic's fiftieth anniversary, and James G. Hunker, whose "Retrospect" appeared in 1917 when the orchestra was seventy-five years old.

In reviewing the early days of the orchestra, Dr. Erskine has made use

has given its performances over the years. And this is a valuable service in view of the comparatively high mortality rate of old buildings in Manhattan which each year removes many historical landmarks without leaving a trace.

The only home of the orchestra the historian was unable to locate through



John Erskine

of familiar historical material which, of course, has been rehearsed many times before. But he also has dug up interesting and often amusing details about personalities and events in the ancient days which were not open to the earlier writers, and in so doing has availed himself quite properly of that rich source of artistic memorabilia, "Annals of the New York Stage" by George C. D. Odell. Among other things, he has tracked down the exact location of most of the concert rooms and theaters in which the orchestra

his research was the Chinese Buildings, or Chinese Rooms, which the Philharmonic used for its concerts in 1848-49. Note of this omission in the New York Sun's recent review of the Erskine book brought several letters from Sun readers citing documentary evidence that the Chinese Buildings were located at 539 Broadway, between Spring and Prince Streets, and once were occupied by Barnum's New American Museum.

The main body of the book has to do with the last twenty-five years, or the seasons since 1917. Here Dr. Erskine is exhaustive in his presentation of details concerning the musical and economic functionings of the orchestra. He has treated the workings of affiliated organizations, such as the Auxiliary Board of the Society, the Philharmonic-Symphony League and its nation-wide radio membership, the Children's Concert, the committees which supervise the Pension Fund, Musical Training and Scholarship, Music Interest in Colleges and Public Schools and many others.

More than half of the volume is
(Continued on page 219)

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NEW MUSIC: Native Rhythms of Brazil in Piano Pieces

NOVELTIES FOR THE PIANISTS
BY LATIN-AMERICAN WRITERS

ONE of the foremost of Brazil's composers endeavoring to establish a contemporary school of music of a distinctly Brazilian flavor, Francisco Mignone, has written four piano pieces illustrative of the native rhythms of his country, which are published by the Edward B. Marks Music Corporation. These rhythms are, of course, the result of the blending of diverse elements, predominantly Portuguese, African and Indian, representing the three main contributors to Brazilian culture.

The rhythm most familiar to the public of this country is found in the 'Tango Brasileiro', suavely colorful and of an insinuating grace that will doubtless make it the most immediately appealing of the four pieces. But two others, entitled 'Lenda Brasileira', Nos. 2 and 3, illustrate still more strikingly how successfully native rhythms can be translated into a pure art form and be made to exert a subtle artistic appeal, the Number 2 being particularly distinctive. Then there is a 'Quasi Modinha', an effectively moodful piece in the Brazilian form that Nicolas Slonimsky regards as bearing an extraordinary and inexplicable affinity to Russian city songs.

The Marks house publishes also two brilliant pieces of individual character in their vivid national color by other composers listed as Latin-American, a 'Danza de Antonito' by Gilberto Ysaïs, a young Mexican trained largely in this country, which introduces three different dances, and a 'Fandango Brasileiro' from a suite, 'Lembranças da Terra do Sol' by Jean Berger, at present residing in New York, who by virtue of a few years spent in Brazil is now classed as a Latin-American composer. And a new edition of one of Hector Villa-Lobos's best piano compositions, 'Alma Brasileira', the Chôros No. 5, is also issued by this firm.

HYMN BY FREDERICK JACOBI
HAS A TENTH CENTURY TEXT

THE fine Hymn written by Frederick Jacobi for the Saadia Commemoration Exercises at the Jewish Theological Seminary last Spring is now released by the Bloch Publishing Company. This setting of words by the 9th-10th century Saadia Gaon, a



Francisco Mignone

text of as timely significance at the present moment as when it was written, is a noble musical conception that could hardly fail to be deeply affecting at the hands of any choral group. And, needless to say, the writing is the product of authoritative skill. Both the composer's original version for four-part men's chorus and an arrangement by Chemjo Vinaver for four-part mixed chorus are issued. The text is given in Hebrew, with a prefatory free English translation.

VARIATIONS AND TWO SUITES
FOR THE STRING ORCHESTRAS

DIFFERENT moods of string-orchestra players are appealed to by three novelties for their ensemble, two suites and a set of variations, that have been brought out by the Associated Music Publishers. The suites are 'Three Colors' by Robert Elmore and a 'Pastoral Suite' by Alexander Semmler, while the companion work is a set of Classical Variations by Richard Arnell.

The three colors Mr. Elmore depicts in musical terms are Green, Blue and Orange, and of these the first conforms to the tenets of those who profess to discern a close parallel between concrete colors and specific tonalities in being written in the key of G. It is a gay and vigorous Allegro, whereas 'Blue' is an Andante in C major with many accidentals, so fashioned as to suggest a soaring of the spirit, and 'Orange' is the designation given to a rollicking jig-like Allegro in A minor.

Mr. Semmler's 'Pastoral Suite' consists of four movements, 'A Merry Tune', and Idyl, 'Down the Lane' and



Robert Elmore



Richard Arnell



Pietro A. Yon

a Jig. It is all wholesome out-door music and apart from the Idyl, which has a tender pastoral charm, it is all liltily high-spirited and melodically engaging as well. The time required for this refreshingly breezy work is twelve-and-a-half minutes.

The Classical Variations of the young English composer Richard Arnell, while of a less exuberant nature than either of the suites, more exhaustively employ the ways and means of subtle craftsmanship. There is a well-conceived theme in fugato that lends itself well to the subsequent treatment. The variations start out in a manner that augurs well by having the theme proclaimed as a chorale by the cellos and double basses, and there follow a canzona, a minuet, an Alla Breve variation, an intermezzo, a scherzo and a final Maestoso. It is a well-worked-out set that bears the impress of a vital musical personality.

'MASS OF THE ANGELS' BY YON
AND OTHER LITURGICAL WORKS

IN the realm of liturgical music for Roman Catholic services several notably fine works come from J. Fischer & Bro. One of them is a 'Mass of the Angels', composed and arranged by Pietro A. Yon for three equal voices, either two tenors and a bass or two sopranos and an alto, with unison chorus, a work of loftily conceived, churchly beauty in both its melodic and its harmonic texture throughout.

Another is 'Regina Pacis', a collection of thirty-three Latin motets and hymns for two voices, arranged and composed by Philip G. Kreckel to meet an urgent need for such compositions suitably arranged for two voices, soprano and alto or tenor and bass, with simple organ accompaniment. In these excellent arrangements of much-loved hymns the second voice, far from being merely harmony, is a quite independent and flexible melody. In an especially noteworthy arrangement of the 'Adeste Fideles' by the editor the soprano sings two other traditional melodies against the 'Adeste' in the alto (or bass).

Among the other highlights are Mozart's 'Ave verum corpus', Palestrina's 'O bone Jesu', several 17th century hymns and two Gregorian hymns or chants, besides original settings by Mr. Kreckel.

There is also the 'Missa Eucharistica' by Elmer Andrew Steffen as prepared for unison singing, after having been previously published for four-part mixed choir and four-part male chorus. It is a short, melodious Mass containing many familiar melodies reminiscent of Eucharistic hymns, and inasmuch as the vocal compass has been kept within the range of the average voice the work is suitable for general use, small choirs of boys or girls, larger adult choruses and congregational groups.

Through the same firm the Rev. Carlo Rossini has supplied two more volumes of invaluable service to the Roman Catholic organist. One is Volume 2 of his 'Wedding Music', a

well-chosen collection of ten processions and twenty melodic pieces by Guilmant, Mendelssohn, Bossi, Bolzoni, Abt and others, arranged for pipe or reed organ, and the other is an edition of the 'Laus et Jubilatio', the standard Gregorian manual for church choir, high schools and colleges, with appropriate organ accompaniments by Father Rossini. This is a collection of motets, hymns and kyrie for all seasons and major feasts of the liturgical year.

And of similar value to the Roman Catholic clergy is Father Rossini's 'The Priest's Chants and Recitatives at the Altar', designed to instruct priests of little or no musical training in the proper performance of plain-chant generally and the chants and intonations for all liturgical and extra-liturgical services. The contents have been approved by the monks of Solesmes.

SONATA FOR TWO PIANOS
BY HINDEMITH PUBLISHED

PAUL HINDEMITH'S Sonata for Two Pianos, completed last August, is now published by the Associated Music Publishers and reveals itself to be a work of more spacious writing and more ample sonorities than most of the composer's previous piano compositions.

Of the five movements the one that challenges the interest most is probably the fourth, inspired by an old English poem of anonymous authorship, of about 1300, entitled 'This Worlde's Joie', which deals somewhat dolefully with the ephemeral character of human happiness. The composer hit upon the idea of writing this movement in the form of a continuous recitative for the first piano with occasional chords on the second, as a sort of setting for the three stanzas of the poem. The opening phrase supplies a motive for the second movement Allegro and is suggested in the slow Canon that forms the third movement and even, though rather vaguely, in the subject of the closing Fugue. As a matter of fact, it is first enunciated in bold proclamation at the beginning of the opening Maestoso, which bears the title 'Chimes' and is developed with intriguing sonorities.

While basically the writing is characteristically Hindemithian the work discloses a previously unheralded expansion in style, even while running true to type as being essentially cerebral and emotionally detached. Issued in photographic form, the music presents a facsimile of the composer's manuscript.

BACH'S SCHUEBLER CHORALES
IN A NEW SPECIAL EDITION

OF unique interest and value both to organists and to other serious musicians, Bach devotees especially, is the edition by Albert Riemenschneider of the Six Organ Chorales known as the Schuebler Chorales by Johann Sebastian Bach that has recently come from the press of the Oliver Ditson Company (Theodore Presser Co., distributors). These pieces occupy a peculiar position among the four collections of organ chorales assembled by Bach in being arrangements of arias or duets with obligato instrumental parts that had already appeared in his cantatas.

The editor has obviously made exhaustive research and he here presents comprehensive source material such as is otherwise obtainable only in the most complete music libraries. As it was Bach's custom to mark the instrumental parts of his choral and orchestral works with greater care and detail than any other of his compositions it is the valid contention that in no other set of his organ compositions (Continued on page 207)

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NEW MUSIC: Modern Idioms Employed

(Continued from page 206)

tions is there an opportunity for studying detailed phrasing as advantageously as in this group. The original forms of these organ chorales are preserved as full scores and parts containing indications of phrasing but the information thus made available has never before been utilized, it seems, in applying the known basis of Bach's phrasing to an edition of the Schübler Chorales.

The comprehensive source and elucidatory material here provided is indicated by the four, and in some cases five, versions given of each choral. First it is given simply as harmonized in four parts. Then follows the pure-text form with the various clefs used in the original score and then a phrased and edited form of it for actual use. Finally, the full score of it is given as found in the cantata form from which it was taken. In two instances an extra arrangement for three-manual organ is inserted in addition. A detailed study of Bach's phrasing and of the embellishments found in this collection, with rules for their execution, appears in the preface.

The six Schübler Chorales thus so illuminatingly presented are, 'Wachet auf, ruft uns die Stimme' ('Sleepers, Wake! A Voice Is Calling'), from Cantata No. 140; 'Wo soll ich fliehen hin?' ('O Whither Shall I Flee?'), from one of the approximately one hundred cantatas estimated to have been definitely lost and here re-constructed from Bach's organ arrangement; 'Wer nur den lieben Gott lässt walten' ('If Thou But Suffer God to Guide Thee'), from Cantata No. 93; 'Meine Seele erhebt den Herren' ('My Soul Exalts the Lord'), from Cantata No. 10; 'Ach, bleib' bei uns,



Kurt Weill



Paul Creston

Herr Jesu Christ' ('Lord Jesus Christ, With Us Abide'), from Cantata No. 6, and 'Lobe den Herren, den mächtigen König der Ehren' ('Praise to the Lord'), from Cantata No. 137.

THREE POEMS BY WHITMAN ARE SET BY KURT WEILL

FOR his set of Three Walt Whitman Songs, published by Chappell & Co., Kurt Weill chose 'Oh, Captain! My Captain!', 'Beat! Beat! Drums!' and the 'Dirge for Two Veterans'. The three, planned for voice of medium range, are published in one cover.

These are elaborate settings perhaps rather less distinguished melodically, in at least two instances, than in the vividly moodful background created by the accompaniments. The dramatic essence of each poem, however, is keenly sensed in every case and effectively projected, with a climax reached in the 'Dirge for Two Veterans', in which a poignancy of musical utterance is achieved which parallels that of the texts. The three are large-scale musical delineations of

the poems and they provide rewarding material of potent appeal for the singer with a dramatic voice and a dramatic temperament.

NOVELTIES BY AMERICANS IN CONTEMPORARY IDIOMS

IDIOMATIC contemporary writing is vividly exemplified in a Prelude and Dance, Op. 29, No. 1, by Paul Creston and a Toccata by Leo Sowerby for piano published by the Mercury Music Corporation as the most recent additions to the firm's American Music for Piano series, edited by Gail Kubik.

The Creston opus consists of a two-page choral prelude of majestic character and a lilting dance of the contemporary concert type used by dancers of abstract musical concepts rather than the traditional type of either folk or classical music. It requires a certain degree of familiarity before it reveals its inner essence but it lures one on to acquire that familiarity. It is permeated by a consistent structural idea, and as the strangeness of the progressions abates the music emerges as symmetrically developed material of strongly marked personality.

Mr. Sowerby's Toccata, with its "vertical textures" tempered by the use of free, linear counterpoint, is also strikingly dissonant as measured by conventional standards. In fact, it is one of the most provocative harmonically of all the compositions this American composer has yet written. In some of his other works he has made greater concessions to the ingratiating possibilities of music but this is a logically developed discourse on three or four motives of marked individual contour, highly spiced and frequently biting, which dashes along hurling defiance at all conventional prejudices. It is a six-page piece in which the well-equipped modernist can revel with abandon.

UNITED NATIONS' ANTHEMS ASSEMBLED IN ONE VOLUME

THIRTY-TWO songs are included in the collection of Anthems of the United Nations published by the Edward B. Marks Music Corporation. This number exceeds that of the Allies but the margin is accounted for by the fact that the United States and Canada are allotted two each and, besides that, 'The Marseillaise' is added as a national symbol of the indomitable Free French and 'The Peat-Bog Soldiers', written by prisoners in a German concentration camp, is used as the best-known song of the Anti-Fascist underground movement in both Germany and the occupied countries.

The two representing this country are, of course, 'The Star-Spangled Banner' and 'My Country, 'Tis of Thee', while Canada's pair are Muir's 'The Maple Leaf Forever' and Laval-lée's 'O Canada'. As a matter of fact, 'God Save the King' is the national anthem of Canada, as it is of Australia, New Zealand and South Africa as fellow-members of the British Commonwealth of Nations, but each of them has its individual National Air as well. Australia's is 'Advance, Australia Fair', New Zealand's is 'God Defend New Zealand' and South Africa's, 'Die Stem van Suid-Afrika'. India, whose official anthem is the same as theirs, is the one omission in the book, but exhaustive search for an indigenous song recognized by all Indians as a National Air led to the discovery that there is none in existence.

The material offers interesting study. The melody of the Czech anthem and the mazurka rhythm of the Polish hymn are illustrations of the

(Continued on page 208)

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NEW MUSIC ISSUES

(Continued from page 207)

fact that some of the songs are composed strictly in the idiom of their national folk music. The Soviet 'Internationale', on the other hand, was written by a Frenchman in the manner of a French march, while the Chinese anthem has Russian characteristics. There is a strong similarity in the rhythmic design of many of the Latin-American anthems but Brazil's has one peculiarly its own, in addition to a scheme of intervals that makes it almost as hard in that respect to sing as is 'The Star-Spangled Banner' in its way.

SCHIRMER SONG NOVELTIES IN MANY MOODS AND STYLES

ONCE more Bruno Huhn has mated his fluent style of writing with melodic spontaneity and produced a graceful song in which the sentiment of the text, in this case a choice bit of verse by Walter Savage Landor, is enhanced and idealized in a manner that can be accomplished only by a particularly apt musical setting.

The title is 'O That It Were So!' and the song is published in two keys. It is one of a sheaf of song novelties just released by G. Schirmer.

'April', by Octavio Pinto, a charming setting of a William Watson poem for high voice that reveals a hitherto unfamiliar but alluring facet of the composer's creative gift, is another of these novelties, as is 'London Rain', a lustily swinging setting by Gustav Klemm of verses by Nancy Byrd Turner, in which the ready resourcefulness of the composer is again impressively in evidence. 'The Song of the Whip' by David W. Guion, with words by Mari Lussi, is a dashing, admirably planned song to be sung and played as the composer prescribes, "with fire and showmanship," and Miguel Sandoval's 'Serenata Gitana' ('Gypsy Serenade') has an intriguing Spanish gypsy quality in both its driving rhythm and its long-breathed melodic phrases.

Of contrasting character are Daniel Wolf's mysteriously moodful and excellently written 'River Boats', with



Octavio Pinto



Franz Bornschein

text by Mabel Livingstone, the poetically reflective vocal tone-poem 'Dusk at Sea' by Theodore Paxson, with words by Thomas S. Jones, Jr.; the 'Farewell' with both words and music by Albert Hay Malotte, melodically expressive of the frankly sentimental appeal of the words, and 'April Nostalgia', a gently swaying waltz song for high voice by Oscar Straus, with text by Ann Ronell.

CHORUSES BY BORNSCHIEIN AMONG WITMARK NOVELTIES

FRANZ BORNSCHIEIN is the composer of a brace of choral works of fine musical quality that have recently come from M. Witmark & Sons. 'Oh! Stay the Sun' is a cheerily lilting waltz-song for two sopranos and an alto, while 'In Assisi' is an affectionately expressive tribute to the unnamed St. Francis for the same combination of voices. The writing of these settings of texts by David Morton is appropriately straightforward and uncomplicated.

An imaginative and felicitous new setting of Eugene Field's 'Wynken, Blynken and Nod' by Walter Helfer and Albert D. Schmutz's 'Pot Luck', a gaily tripping setting of verses by Myrtle Clifton, both for four-part women's chorus, are other outstanding Witmark novelties, as are also Douglas MacLean's arrangements of John W. Bratton's 'The Parade of the Teddy Bears' for two sopranos and alto and the Julian Edwards 'My Own United States' for soprano, alto and bass.

Two choral works of potent patriotic appeal are published by the Remick Music Corporation, another member of the Music Publishers Holding Corporation. They are an arrangement by William Stickles for four-part mixed chorus of 'Thank God for America' by Madalyn Phillips and one by Douglas MacLean of Harry Warren's 'The Song of the Marines' for tenor and bass.

For Piano Duet:

'Jalousie', a 'tango moderne' by Jacob Gade; 'Strike Up the Band', march caprice, by George Gershwin; and 'The Blue Room', arabesque, by Richard Rodgers, all transcribed by Gregory Stone, are effective numbers for those who lean to music of a popularish order and have a fair amount of technical facility (Harms).

For Organ:

Ten Pedal Studies for Organ, by H. William Hawke, a set of excellent studies covering a wide range of musical styles, well calculated to develop the desired facility (Elkan-Vogel).

'Epiphany', by Garth Edmundson, an effective three-page solo of florid line, on one continuous pedal-point throughout (J. Fischer).

Nocturne in B Flat by John Field, arranged by Ernest H. Sheppard, and 'Dreams' ('Wedding' Prelude) by Anton Strelezki, arranged by William C. Steere, adding two short compositions of appealing sentiment, with easy pedalling, to the organ literature. 'Even-song', by John N. Duddy, a songful piece with throbbing chord accompaniment, useful to have on hand (Presser).

Two Chorale Preludes: 'Supplication' and 'Triumph', by Robert El-

more, the first based on Arcadelt's 'Ave Maria' and the second, on Melchior Teschner's 'St. Theodolph', a pair of organ solos deeply impressive by virtue of both their musical quality and the excellent craftsmanship. 'Drifting Clouds', 'Caméléon' and 'Arietta' by William T. Timmings, three short pieces of individual charm and harmonic coloring, not difficult (Elkan-Vogel).

For Band:

Valse Ballet, by James M. Fulton, concert edition scored effectively for military band (Ditson: Presser).

'Philippine March', by Fabian Lopez, arranged by George Drumm, and 'Waltzing Matilda', march of the Australian soldiers by Marie Cowan, arranged by Erik Leidzén, in two instrumentations, for standard band and for symphonic band. 'Pass in Review', a book of marches for standard, concert and symphonic bands, containing sixteen well-chosen marches of various styles (C. Fischer).

For Cello and Piano:

'Living Melodies' by Victor Herbert, a collection of a round dozen Herbert favorites, embracing the composer's 'Berceuse' and 'Serenade' (Continued on page 209)



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NEW MUSIC ISSUES

(Continued from page 208)

and own arrangement of the Irish song, 'The Little Red Lark', and arrangements of popular songs from his operettas and of his 'Indian Summer' and 'Yesterthoughts' by George J. Trinkaus and Yascha Bunchuk (Witmark).

'In a Sacred Mood', by Freda Gronowetter, arranged by the composer as a good cello solo (Marks).

For Wind Instruments:

'Badinerie', by J. S. Bach, from the Second Suite in B Minor for flute, strings and continuo, effectively arranged by Harry Hirsch as a quintet for flute, oboe, clarinet in B flat, horn in F and bassoon (Ditson: Presser).

For Piano Solo:

'Légende', by John Haussermann, a moodful piece of compact structural symmetry, with a significantly mysterious theme in five-four rhythm that forms the basis of the introductory and closing pages, between which a more impassioned idea is developed (Mercury Music).

'Dance Into Space', by Jeanne Behrend, a companion piece to the composer's already published 'Quiet Piece', the pair having originally been called a Pastorale and Scherzo when publicly performed. This, like its prelude piece, is written in the emancipated idiom of the present day (Axelrod).

'Let's Go!', march album, a collection of nineteen military marches of special effectiveness for wartime purposes by F. W. Meacham, Harold Sanford, Leo Ascher and others (Associated).

Album of Waltzes by Johann Strauss, a round dozen of the favorites



Jascha Heifetz



Seth Bingham

re-printed and carefully edited (Presser).

'Zanzibar' and 'Purple Roses', by Belle Fenstock, the first arranged by Albert Sirmay, the second, by Helmy Kresa, and 'Thru For the Day', by Willie "The Lion" Smith, three pieces in what might be called the popular-modern style, the essence of which is a certain monotony of figuration. Each is designated "a modern piano solo" (Mutual Music Society).

THREE GERSHWIN PRELUDES TRANSCRIBED BY HEIFETZ

STILL further encroachments upon the pianist's domain have been made by Jascha Heifetz on behalf of the voracious violinist. This time Mr. Heifetz has taken over the set of Three Preludes by George Gershwin and so arranged them for violin and piano that the results must rank among the most successful transcriptions that he has yet made. The set is issued in one cover by Harms, Inc.

With his catholicity of musical sympathy and understanding the eminent violinist has found no difficulty in as-

simulating the spirit and style of the Gershwin pieces. In fact, it can unhesitatingly be stated that under his treatment they have taken on a new and enhanced effectiveness equally marked in the rhythmically engaging No. 1, the Andante so characteristic of Gershwin in a different mood which is the second, and the ragtime-ish No. 3, which should be a field holiday for the violinist who can dash it off with the verve and sparkle it demands.

Harms has also issued a miniature score of Gershwin's 'Rhapsody in Blue' in the Ferde Grofé instrumentation. As everyone knows, the composer wrote the work for piano and jazz band. Mr. Grofé scored it for eight violins, two string basses, banjo, two trumpets, two trombones, two pianos, three saxophones, two horns and drum. As the demand for performances increased it became necessary to recast the score in a measure, retaining its original intent but standardizing the instrumentation in such wise as to enable concert orchestras to cope with the work. When the Rhapsody found its way into the standard symphonic literature Mr. Grofé was again consulted and he decided to add only such instrumental voices as would provide greater clarity and brilliance, while preserving the original instrumental concept intact.

From the same firm come also well-made choral versions of songs that have a special significance at the present time. These include Gershwin's 'Strike Up the Band' as arranged by Walter Scotson for four-part mixed chorus, Sigmund Romberg's 'Your Land and My Land' as arranged by Douglas MacLean for three-part women's chorus, and an arrangement by William Stickles for mixed voices in four parts of 'This Is Worth Fighting For' by Edgar de Lange and Sam H. Stept.

MODERN AND ANCIENT IDIOMS IN GRAY'S ORGAN NOVELTIES

BY a wide swing of the pendulum an Arioso by Leo Sowerby and a Concerto by the Eighteenth Century William Felton are features of the most recent output of organ solos of the H. W. Gray Company. Somewhere in between the two extremes in style that they represent lie novelties by French, English, Dutch and American composers.

Mr. Sowerby's Arioso is characteristic of the composer's present-day work in its smooth treatment of progressions of acute dissonances. A certain blending of tone is achieved on the organ that gives a special color to this manner of writing while robbing the dissonances of some of the sharper barbs that would be obtrusive on the piano. This American composer has developed a modernistic technique of great vitality and boldness. One can hope that he will not permit it to curb his melodic spontaneity too far. In some of his more recent compositions the listener is made rather too conscious of the means adopted.

The wholesome, full-throated music of the Concerto No. 3, in B Flat, for organ and string orchestra and oboes by William Felton, who was Vicar-Choral of Hereford Cathedral in 1741, is made to sound richly sonorous as an organ solo in the arrangement made by E. Power Biggs. The first movement has the majestically grandiose style of Handel, while the Andante has a pastoral mellifluousness and the closing Allegro is in reality an ebullient-spirited English jig.

An Adagio in E Major by a present-day Englishman, Frank Bridge, is a charmingly musical short piece, and there is a 'Triptych' of distinguished character by August Maekelberghe. This is a sharply differentiated set of tone paintings consisting of an improvisation on 'Puer natus est', entitled 'Dawn Again'; an insinuating moodful piece bearing the legend, 'Softly

(Continued on page 210)

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NEW MUSIC ISSUES

(Continued from page 209)

Along the Road of Evening in a Twilight Dim With Rose'; and 'Twixt Darkness and Light', an improvisation on the broadly chordal 'Ton-y-Botel', which is marked "feroce" and begins triple forte and ends four "f's", with, however, various gradations between. A French contribution is a 'Communion on a Noël' by Jean Huré, as edited by Robert Leech Bedell, which is a devotionally appealing offertory for midnight mass.

American composers represented are Virgil Thomson, with a 'Pastorale on a Christmas Plainsong', a knowingly planned and essentially churchly piece, and Seth Bingham, with the second set of his Twelve Hymn-Preludes. These admirable hymn-preludes, which are of no great difficulty, are based on well-known tunes, and are designed to serve either as preludes, postludes or offertories, a special effectiveness being achieved when they are used in the same service with the corresponding hymn.

A GEORGE WASHINGTON PRAYER SET TO MUSIC BY HARVEY GAUL

CASTING about for more significant utterances by famous public men of this country to clothe with appropriate music, Harvey Gaul has found a Sunday Morning Prayer among a series of prayers that George Washington, devout churchman that he was, left in his Prayer Book and has made a choral version of an excerpt from it as 'Washington's Prayer for His Family', which is published by J. Fischer & Bro. It seems that these prayers left by Washington were designed as Prefaces and Meditations for 'The Lord's Prayer'.

The composer has conceived devotionally uplifting music of expressive beauty of contour as a setting for the eloquent Washington text for four-part chorus of mixed voices and soprano solo. It is a worthy companion piece to Mr. Gaul's four previous patriotic anthems similarly based on inspired statements by Lincoln, William Penn, Daniel Webster and Patrick Henry. The performance-time is three minutes.

The publishers have recently issued other noteworthy choral works as well. There is, for example, a charming roundelay by Lily Strickland, 'O, Come and Follow Me', an instance

where skilful contrapuntal writing in no way impedes melodic spontaneity. And there is 'White Swans' by Gustav Klemm, with words by Elizabeth Evelyn Moore, for three-part women's chorus, a slow, dreamy, poetic concept with a sort of floating beauty, and for the same choral grouping, a praiseworthy arrangement by Henry P. Cross of 'Come, Beloved!', the 'Care Selve' from Handel's opera 'Atalanta'.

An exceptionally effective and well-written chorus for male voices in four parts is a setting by Joseph W. Grant of Longfellow's 'Stars of the Summer Night', while versions both for four-part male chorus and four-part mixed chorus are published of Deems Taylor's 'Song to Bohemia', a harmonization and arrangement of an exhilarating Czechoslovakian folksong, beginning 'Brothers, let us now take comfort' in the English text by the arranger.

That for four-part mixed chorus there are a group of Three Old Nursery Rhymes ('Mary Had a Little Lamb', 'Little Boy Blue' and 'Humpty Dumpty') admirably set by Thomas Canning to music based on the Mixolydian mode and a fine chorale-motet by Matthew Lundquist, 'Evening Song', based on a seventeenth century Swedish chorale, which is in reality an evening prayer. A high-spirited a cappella 'Madrigal for a Bright Morning', by Wayne Barlow, with text by John R. Slater, is written for five-part mixed chorus.

For organists the firm has brought out a tasteful free arrangement by Viola Lang of an Aria from Purcell's 'Dido and Aeneas', a resourcefully worked out Chorale-Prelude on Lowell Mason's Tune 'Wesley' by Daniel Gregory Mason, and two pieces by Claude Murphree, a 'Humoresque Americana', skilfully exploiting 'The Arkansaw Traveler', and an effectively developed Chorale-Prelude on an American Hymn ('Come, Ye Sinners, Poor and Needy').

SPIRITUALS AND A WORK SONG ARRANGED BY HALL JOHNSON

TWO spirituals and a Negro work song arranged by Hall Johnson are among Carl Fischer's most recent novelties. 'Give Me Jesus' and 'My Good Lord Done Been Here' are the spirituals, the former being an especially lovely one, while 'John Henry', concerning the legendary Negro



Lily Strickland



Channing Lefebvre

strong man who tried to outdo a steam drill with his hammer, is the traditional work song taken in hand.

Mr. Johnson has heretofore proven himself adept at arranging such material but in none of his previous work has he handled his subject with more unerring judgment and skill than in the present instances. An especially interesting detail in 'John Henry' is the series of breathing marks inserted, which, the arranger insists, must be carefully observed in order to maintain the racial feeling.

A poem for orchestra entitled 'Night' by A. Louis Scarmolin is another of the Carl Fischer novelties. This is an evocation of night "in all its glorious and fantastic beauty—moonlight, shimmering stars, caressing breezes, whispering trees". The cellos have a lullaby to sing and a bugle call in the distance also plays a special role. It is a well-planned and well-orchestrated composition of ingratiating poetic mood.

The score of the Symphony No. 1, in C Minor, by Brahms, is issued in the firm's American Orchestra Edition as edited by George Dasch. Rehearsal numbers are placed with greater than usual frequency, the string parts have all been carefully fingered and bowed, cues have been made in the parts for guidance only and the tenor clef has been eliminated from the bassoon parts and the tenor and alto clefs from the trombone parts.

Then a practical piano solo version of Sibelius's 'Finlandia' of sufficiently full and round sonorities while not of too formidable difficulty is another of the firm's new publications. It is the work of Maxwell Eckstein.

NEW ART SONG AND CHORUSES IN GALAXY'S LATEST SHEAF

THE high standard long since established by the Galaxy Music Corporation in its song production is fully maintained in 'An Ocean Idyll' by Brooks Smith, which has just been released from the press. The poem used is the work of Hilda S. Duce.

This is indeed an art song of exceptional quality. It is an instance in which an imaginative poem has enkindled the imagination of the composer to vivid musical realization of its essence, soaring expansively in the generously curving phrases of the vocal line and mating that line with a piano accompaniment that in its sweeping figurations offers richly colorful visualization of the picturesque implications of the text. The range is for high voice.

An organ novelty similarly reflective of the Galaxy traditions is an Adagio by George Frederick McKay. It is a piece of pronounced individuality both in the woodwind-like character of the melody and in the harmonic scheme, appealingly colorful in an unusual manner. This is a fitting piece for almost any occasion on the organist's schedule. The official playing-time is given as four minutes.

Among the firm's new issues in the choral domain is a notably fine chorus by Norman Coke-Jephcott for women's voices in three parts, unaccompanied, entitled 'The Peace of God'. The words by the Rev. Edward N. West have inspired a setting of noble and uplifting character and inescapable effectiveness. And its

strength lies in part in its simplicity. In a quite different mood, a free choral version by Katherine K. Davis of 'Turkey in the Straw' reveals itself as a resourceful and exhilarating treatment of the traditional American tune for two-part chorus. The happily devised accompaniment calls for a special word of commendation.

Then Channing Lefebvre's expertly made and spiritually stimulating arrangement of a familiar ancient Dutch melody, to timely verses by Fairfax Downey, under the title 'Forever Free', already published for four-part mixed chorus, is now made available for three-part women's voices, with an optional second alto part. This is a hymn to the God of Nations, God of Concord and God of Battles particularly pertinent to the present crisis in the world's history, and as it builds up to a majestic finale with a ringing fortissimo "forever free" it produces an imposing effect.

As the representative for this country of Elkin & Co. of London Galaxy has also released two songs of special interest by Wainwright Morgan published by the English house. The poems by Hubert Carta both refer to Maori life, the one, 'Waiata Hinemoa', being a Maori legend, and the other, 'See the Vessel Glide', a Maori canoe-song. The first has the more pronounced "local color," somewhat akin to the now traditional idioms of the songs of American Indians, but both are fluently melodic and grateful songs, with high tessitura.

MANY EARLY ORGAN WORKS IN ANTHOLOGY BY BONNET

A MOST unusual array of classic gems for the organ is to be found in An Anthology of Early French Organ Music, collected, annotated and transcribed by Joseph Bonnet, which is published by the H. W. Gray Co. This is a work of the kind that all organists want to have in their possession.

This anthology ranges from the 12th to the 18th century in France, and it is divided into three parts. The first part traces the invention and development of polyphony from Pérotin le Grand (12th-13th century), organist of Notre Dame, Paris, to Jean Titelouze (1563-1633), canon and organist of Rouen Cathedral. The second part is devoted to the Couperin family and their illustrious master, Jacques Champion de Chambonnières, and the third to Nicolas de Grigny (1671-1703), organist of Rheims Cathedral, greatly esteemed and admired by J. S. Bach, and to his teacher, Nicolas le Bègue (1630-1702), organist to the King and of St. Merry's Church in Paris.

Part 1 contains an 'Organum Triplex', on a Gregorian 'Alleluia', by Pérotin le Grand; an anonymous 'Le Moulin de Paris', of the early 15th century; Three Verses from the 'Te

(Continued on page 212)

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A Quarter-Century of Soviet Music

(Continued from page 21)

ing the accordion). Khrennikoff's opera, 'During the Storm,' was produced in Moscow on October 28, 1939. His Symphony, a very successful work, has been heard in the United States.

It is interesting to note that many operas by Soviet composers are written on the subjects of the Revolution and the War. In Russia, the immediacy of events does not prevent the presentation of these events on the stage with the familiar characters from the news columns appearing as actors and singers. Incidentally, the established usage of Soviet opera is to characterize the enemy musically by the whole-tone scale, and augmented triads. Is it a coincidence that the same progressions are also used in the incidental music in Hollywood's moving pictures, whenever a sinister personage appears on the screen?

The name of Aram Khatchaturian is beginning to acquire more and more significance on the Soviet scene. He was born in Tiflis, on June 6, 1903, a son of an Armenian bookbinder, went to Moscow at the age of nineteen, and only then began to study music. In 1934 he wrote a symphony. Its melodic structure suggests the scales of the East. Khatchaturian has also written a concerto for piano and orchestra, and a violin concerto, both remarkable by the freshness and brilliance of melodic and instrumental treatment. He is now at work on an oratorio, 'Heroic Moscow'. Shostakovich writes this about Khatchaturian's symphonic 'Poem About Stalin' ("Sovietskoye

Iskusstvo," Dec. 2, 1938): "The most interesting among new Soviet orchestral works is undoubtedly Khatchaturian's 'Poem about Stalin.' The composer has embodied in a musical form the people's thoughts of the great leader. The poem amazes by its ideological depth, by the power of its inspiration, and the brilliance of its technique."

Some Younger Composers

Dmitri Kabalevsky (born in Leningrad on Dec. 30, 1904) is the author of three symphonies in a sonorous Russian manner. He is now at work on an opera 'At the Approaches to Moscow.' Another Soviet symphonist, whose music has not as yet reached America is Leo Knipper (born in Tiflis on Dec. 16, 1898). He has composed seven symphonies, of which the last was characterized at its performance at the Moscow Festival in 1939, as a "solemn warning to warmongers of Russia's readiness to beat back the enemy."

Soviet music has its neo-classicist in the person of Michael Starokadomsky (born on June 13, 1901, in Brest-Litovsk), who writes in modern counterpoint while preserving the form of the eighteenth-century classics. But his opera and oratorio are written on Soviet themes.

To these names should be added Marian Koval (born in Moscow, Aug. 17, 1907), author of the cantata 'Emelian Pugachoff'; Vissarion Shebalin, a romantic symphonist (born on June 11, 1902, in Omsk); Alexander Veprik, a symphonic and choral composer (born on July 23, 1899, in Balta); Vasili Shirinsky (born in Ekaterinoslav, on Jan. 17, 1901), a modernist composer of chamber music; Boris Shekhter (born in Odessa on Jan. 20, 1900), who has specialized in the music of Soviet Turkmenia; Valery Zhelobinsky (born at Tambov, on March 12, 1912), whose piano Preludes are widely played; Vano Muradelli (born at Gori, in the Caucasus, on April 6, 1908), a Georgian composer, author of a symphony; Victor Belyi (born in Berdichev, on Jan. 14, 1904), who is now writing a choral symphony entitled 'The Red Square, Nov. 7, 1941'; Anatol Alexandroff (born in Moscow, on May 25, 1888), author of numerous piano pieces; Samuel Feinberg (born in Odessa, on May 26, 1890), a composer-pianist; Boris Liatoshinsky (born in Kiev, on Jan. 4, 1895), a Ukrainian opera composer; Leonid Polovinkin (born in Kurgan, on Aug. 13, 1894), composer of brilliant piano pieces; Gabriel Popov (born in Novotcherkassk, on Sept. 12, 1904), a Soviet modernist; and the Krein family of musicians: Alexander Krein (born in Gorki, on Oct. 20, 1883), known chiefly by his symphonic poem, 'Lenin'; his elder brother, Gregory Krein (born in Gorki, on

April 15, 1880), who has written music on Hebrew themes, and Gregory's son, Julian (born in Moscow, on March 5, 1913), a precocious romantic talent, who began to compose at the age of eleven. Boris Asafiev (born in Leningrad, on July 29, 1884) is a prolific composer of ballet music, who is also known as an astute critic, writing under the nom de plume, Igor Glebov.

Michael Gnessin (born in Rostov, on Jan. 23, 1883) writes dramatic music based on Jewish folklore. Maximilian Steinberg (born in Vilna, on July 4, 1883) is the teacher of a generation of Soviet composers, as well as a symphonist in his own right.

Nina Makarova (born at Yourin, on Aug. 12, 1908) represents Russia's musical womanhood. She excels in impressionist piano pieces, but has also written a symphony.

In the field of popular music, the best known name is that of Isaac Dunaevsky (born in Lokhvitz, on Jan. 30, 1900), whose vigorous marches and sentimental songs enjoy great success in Russia. That popular music is not unappreciated in the Soviet Union, is demonstrated by the award to Dunaevsky of the highest Soviet decoration, the Order of Lenin.



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The Red Army is marching on to the music of Soviet composers, and it sings the heart-warming songs created by Russia's melodic genius. In war, in peace, in constructive work, Russian music plays a great, tangible part.

Goldman Completes New Marches

Edwin Franko Goldman has completed four new military marches for band, three of which are in the hands of the publishers, Mills Music, Inc. The marches are 'Let the Bugles Sound', 'The Four Freedoms', 'The United Nations' and 'The Spirit of '76'. They were written especially for the service bands of the nation.

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NEW MUSIC ISSUES

(Continued from page 210)

Deum', by an anonymous 15th century composer; a Fantasia on the song, 'Une jeune fille', by Eustache du Caurroy (1549-1609), and 'Veni Creator', by Titelouze. In Part 2 are a Pavane by de Chambonnières; a Chaconne by Louis Couperin, and an 'Élévation' and an 'Offertoire sur les grands jeux' by François Couperin. Then Part 3 consists of 'Les cloches' and a Symphony in B Flat by Le Bègue and a Fugue in Five Parts, a 'Dialogue in F Major', a 'Pange lingua' and a 'Dialogue in D Minor' by de Grigny.

Not the least valuable section of this book is the opening one containing notes on the correct playing of ornaments, on some styles of composition found in the volume, and on the composers represented.

The same publishing house has also issued new editions of Bach's Toccata and Fugue in D Minor, and Three Short Pieces, a Prelude, an Air and a Gavotte, by Samuel Wesley, substantial and effective music in a smaller framework, in its attractively designed and printed Standard Series of Organ Compositions.

MANY WAR-INSPIRED SONGS IN DIFFERENT CATEGORIES

SONGS inspired by the war continue to pour forth from the publishers' presses. A few of them are in the art song category and a few are frankly hymns, but most of them are of the tramp, tramp, marching order.

Conspicuous in the first classification is 'Treat 'em rough, Soldier Boy!', with both words and music by Albert Hay Malotte, published by

G. Schirmer, an elaborately developed song with a red-blooded colloquial text, for a man singer's use as a solo.

L. Camilieri's 'A Hymn for America' is what its title implies, a dignified, sincere and simple setting of a patriotic prayer, the text being one of Henry van Dyke's worthiest poetic utterances. It is published by the composer.

New among the many written along the traditional swinging martial lines are two by Robert Stolz, of 'Three Hearts in Waltz Time' fame with words by James Eaton, 'Here We Come Through the Rainbow' published by Belwin and 'Freedom, Ring!' published by the Sam Fox Publishing Co.; 'The Call of America' by H. Alexander Matthews, with text by Walter Raiguel, published by the Oliver Ditson Company (Theodore Presser Co., distributors); 'March to Victory', with words and music by Harry Robert Wilson, a J. Fischer & Bro. publication; 'Let's Sing a Song of America', words and music by Renee Wright, and 'Fighting Man', a setting by Jacques Wolfe of verses by Merrick Fildfield McCarthy, issued by G. Schirmer; 'Thank God for America', with words and music by Madalyn Phillips, published by the Remick Music Corporation; 'Fighting Yanks' by Harry Sternfeld, author also of the words, published by Elkan-Vogel, and 'On to Victory' by William Archibald Clark and Howard B. Sands, published by Clark, Sands & Company.

One of the most successful, and one of the first in the field, Robert Crawford's 'The Army Air Corps', promptly adopted as the official song of the United States Army Air Corps, has been issued in various instrumental forms in addition to the solo version, and now choral arrangements for three-part women's chorus and two-part women's chorus are available as well as those for mixed voices and four-part male chorus. Carl Fischer is the publisher.

NATIVE PERUVIAN MUSIC IN PLAY FOR CHILDREN

A GOOD Neighbor gesture is provided by Charlotte Perry with her Peruvian play with music and dances for children entitled 'The Feast of Raymi', which has just been published by J. Fischer & Bro. The story is a picturesque one based on Peruvian legend and the music with but two exceptions is of Peruvian origin.

An Inca melody has been arranged by D. H. Decker for the chorus, 'The Feast of Raymi' and other tunes from Peru and one from Bolivia have been arranged by Edna Buttolph. Then an extract from the Pavane from Albert Stoessel's Concerto Grosso for string orchestra is effectively employed. This is a play for the use of children that by virtue of both its music and its story is both instructive and stimulating. Detailed directions are given for all the dances and stage action.

A WIDE RANGE OF MATERIAL FOR STUDENTS OF THE FLUTE

AN altogether excellent teaching book for flute students is the 'First Year Flute Playing' compiled by Albert Tipton, of the Philadelphia Orchestra, and Vena Tipton and published by the Pipes of Pan Studio in Tulsa, Oklahoma. It opens with a page of interesting data concerning the history of the flute and famous flute amateurs, such as George Washington and Frederick the Great, and, after a pause for a grounding in the rudiments of music, takes the pupil by a well-ordered system from the very begin-



Gustave Klemm

Harvey Gaul

nings into a playing familiarity with excerpts from many of the best-known standard works.

Chopin's A Minor Etude from Op. 10 is utilized to good technical purpose in chromatic playing, while excerpts from Tchaikovsky's 'Nut-Cracker' Suite and Bizet's 'L'Arlésienne' also fill an especially useful purpose. The range of material is a wide one and it is carefully graded.

OLD MUSIC FOR RECORDER REPERTOIRE

IN 'Thomas Britton: Duets from His Note Book (July 12, 1697)', arranged for two descant recorders by Edgar H. Hunt, the personality is revived of the small coal seller who became a pioneer in concert-giving by starting a music club in a room over his warehouse in Clerkenwell to which Handel, Pepusch and other notables came. These easy duets consist of three "borées", two minuets, a march and a slow piece. This little book is a feature of a sheaf of new recorder arrangements published by Schott & Co., in London (New York: Associated Music Publishers).

Other features bearing the fine flavor of old wine are a Suite in G by J. Mattheson, transposed from his Sonata in C for three treble recorders and edited by Edgar H. Hunt; the Jacobean Consort Book, with four "ayres" by the 17th Century lutenists, Dowland, Campian, Pilkington and Forde, arranged by the same editor for solo recorder and piano or a quartet of recorders with or without piano; and 'All in a Garden Green', a collection of English folk-dances arranged for two recorders by Hubert Hunt. And Edgar Hunt has also made arrangements for various groups of recorders and string orchestra of the Sonata from Bach's 182nd Church Cantata, a Pastorale by the 17th century J. C. Pez, and an Air and Gavotte by the 18th century Robert Woodcock.

EARLY CHAMBER MUSIC ISSUED BY MUSIC PRESS

TURNING its attention to the needs of the chamber-music-loving players of but modest technical accomplishment, Music Press, Inc., has inaugurated a Music Press Ensemble Series, edited by Sydney Beck, which will present characteristic examples of various instrumental literatures of mainly the Seventeenth and Eighteenth Centuries, written for specific instruments but readily adaptable to others. The series is intended to fill the needs of the adult amateur and to make available fine music for school and college use, while offering fresh material to the questing professional musician as well.

The first volume, Music For Two, just published, is a collection of altogether delectable duet compositions by composers preceding and including Beethoven for violins or violas, flutes, oboes, clarinets or recorders, in various combinations. The first work is a fantasia by Thomas Morley, 'La Girandola' ('The Grindstone'), written in 1595, and then follow Music for Two Voices by Giovanni Giacomo Gastoldi (1598), Sonata No. 1, in G, by Jean Marie LeClair (1730), the 'Air pour Zéphire' from Rameau's 'Les Indes Galantes' (1735), Duet No.

6, originally for violin and viola, by Haydn (ca. 1800), a Sonata in Canon Form by Telemann (ca. 1750), Four Duets, K. 487, by Mozart (1786), and an Allegro and Minuet by Beethoven (1792).

Of similarly appealing charm is the Trio Sonata No. 2, in G Minor, by Gluck, one of a set of six written for two violins and thorough bass, the composer's only chamber music. This little sonata, now published separately as edited by Alfred Einstein, consists of three short movements, an Andante, a gay Gigue and a Minuet, of intimate and graciously elegant music. The thorough bass is realized for piano and an optional 'cello part is given.

Another product of the Music Press's policy of issuing music of rare quality in practical editions is a set of Three Organ Sonatas, Nos. 9, 13 and 15, by Mozart, typical examples of a considerable number written by the composer for organ and string instruments. This is all fine and rewarding music and, as edited by Carl A. Rosenthal, the organ part is equally playable on the piano, while an optional viola part has been added to the parts for first and second violins and bass.

BRIEFER MENTION

For Band:

March and Chorus, 'See the Conquering Hero Comes!', from Handel's 'Judas Maccabaeus', transcribed for band by Richard Franko Goldman. 'Pictures at an Exhibition', suite of seven numbers from Moussorgsky's work, published in three parts, as transcribed by Erik W. G. Leidzén. The instrumentation for all these transcriptions conforms to the standard adopted by The National Band Association and The American Bandmasters' Association (C. Fischer).

'Swanee Satire', based on Foster's 'Swanee River', a comic travelogue for band with narrator, arranged by David Bennett. 'Calfskin Calisthenics', with solo for trap drums, composed and arranged by David Bennett, the drum equipment needed including wire brushes and cow bell. 'Washington Post', march by Sousa, arranged for accordion band by Pietro Deiro (C. Fischer).

Improvisations on Stephen Foster's 'Oh Susannah', in the styles of Bach, Schubert, Liszt, Debussy and Gershwin, by Alexander Laszlo, scored for symphonic and standard band by Graham T. Overgard (Guild Publications).

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Schumann: The Farewell of a Genius

(Continued from page 24)

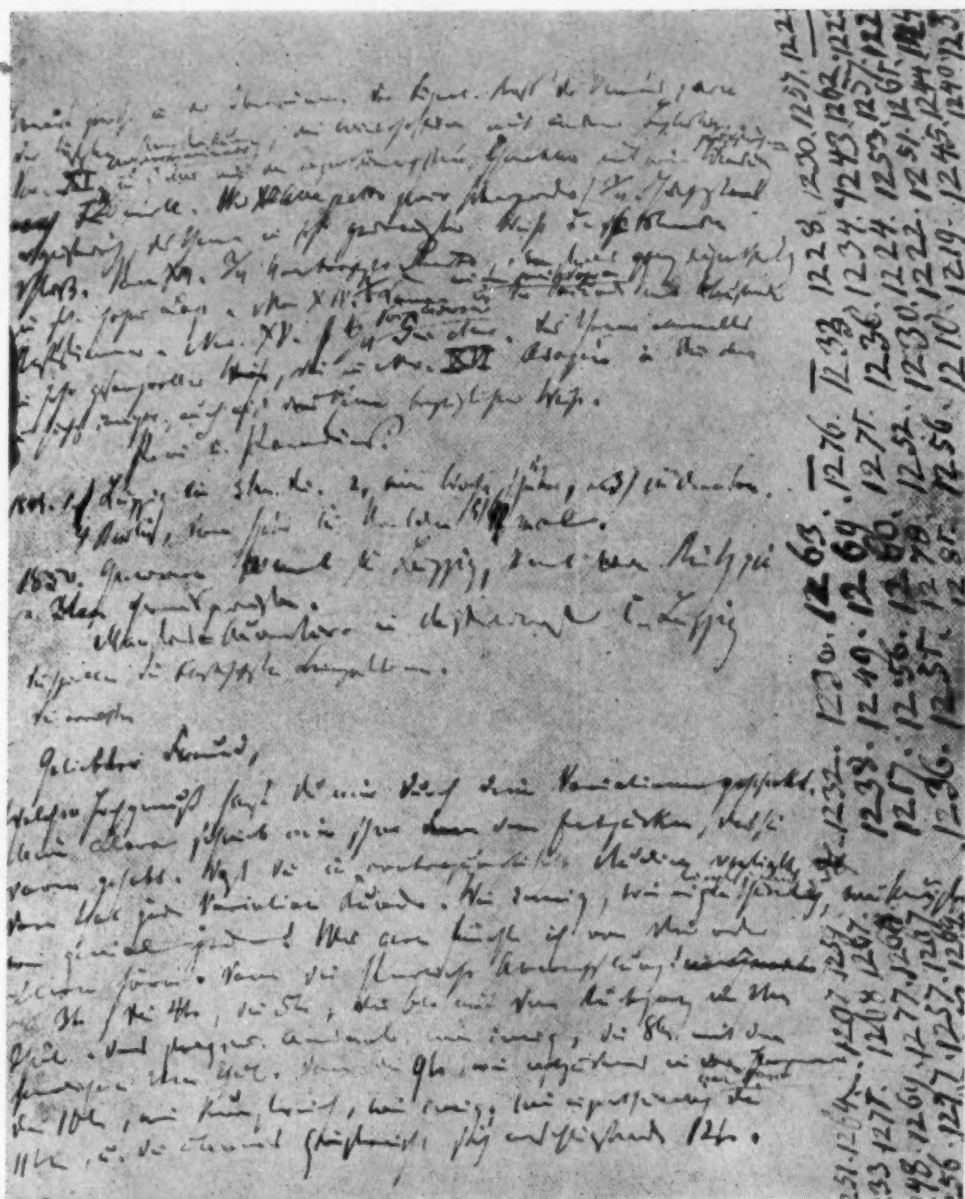
in seconds, and the 15th in G flat major, the 16th beautifully and blessedly ending in F sharp major. How sincerely my Clara and I have to thank you for your dedication! I thank you also most heartily for giving so much of your precious time to my Clara. Write to me; I should be delighted.

Your admiring friend,
Robert."

Between the analysis and this letter Schumann states some facts which apparently have no connection with either of them. The master gives a sort of epitome of the performances of his own works, mentioning that 'Paradise and the Peri' had been performed in Leipzig, Dresden and Berlin, in Dresden five or six times. He then records successful performances of his opera 'Genoveva' and the overture to 'Manfred'.

The Significance of Figures

I think that there is a certain connection between Schumann's eulogy of his young friend's work, and the enumeration of his own successes. The composer wasting away in an asylum felt the urge of proving to himself that he, too had done great things. This supposition is strengthened by a consideration of the figures that cover the margin of the paper. Studying them with the help of the mental specialist, Dr. Wilhelm Stekel, I saw in them more than an aimless playing with figures. All begin with twelve, a figure of special significance for Schumann. He signed many of his articles in the *Neue Zeitschrift für Musik* with twelve; he was married on Sept. 12, 1840; and on Sept. 12, 1854, his disease showed a marked improvement. Leaving the recurring twelve, we may detect a certain significance in the remaining figures. The lowest pair of figures is ten; the lowest figure that is repeated is thirty, which occurs three times, as do forty and fifty-one. The significance of these dates in Schumann's life is well known. In 1810 he was born; in '30 he gave up the study of jurisprudence to become a musician; in '40 he married; and '51 was the happiest year of his work at Düsseldorf. Anyone who is not impressed by the coincidence of these figures with the dates of landmarks in Schumann's life may note that fifty-four is missing. This was the terrible year of his insanity, which he wanted to wipe out from his life. The figure fifty-five is also missing, while fifty-six and fifty-seven recur frequently. This may have meant that Schumann expected his malady to last through the following year, after which he would be able to achieve great artistic feats. The figures between sixty and seventy are frequent, while the seventies occur more rarely. Lastly we have two figures in the eighties and one in the



Singing Stars of Operetta's Heyday

(Continued from page 120)

the course of that season displayed her remarkable versatility by appearing as Cyprienne in 'Divorçons', and in 'La Cosaque', 'Le Grand Casimir', 'La Mascotte', 'La Roussotte', and 'La Jolie Parfumeuse'. She really seemed equally at home in *opéra bouffe*, farce and in what the French, but not we, call "vaudeville".

Comic Opera Changes

The comic opera times were changing and one reason was that Germany and Austria were making themselves felt more and more strongly in that field. Johann Strauss Jr. had long before ceased being a stranger here, aside from his incomparable waltzes. He was not, however, the pioneer comic opera composer out of Vienna. Franz von Suppé had set the ball rolling in 1860 with his one-act work, 'Das Pensionat' at the Famous Theater an der Wien and had followed this with 'Pique Dame', originally called 'Die Kartenschleglerin', and 'Zehn Mädchen und ein Mann'. Thus was laid the foundation for the so-called Viennese operetta—which was to find superb expression in the same composer's 'Fatinitza' (1879) and 'Boccaccio' (1882). Paris was a follower in this type; Alexandre Charles Lecocq did not give 'La Fille de Mme. Angot' to the world until 1873, nor Robert Planquette 'Les Cloches de Corneville' until 1877, nor Edmond

Audran 'Les Noces d'Olivette' until 1879.

Later, in 1867, there was Carl Millöcker, with 'Die Keusche Diana' as the prelude to 'Der Bettelstudent', known in Italian as 'Il Guitarrero', 'Die Sieben Schwaben' and 'Der Arme Jonathan'. Then, to complete the triumvirate, the Strauss whose 'Indigo, oder Ali Baba und die Vierzig Räuber', was the immediate forerunner of 'Karneval in Rom' and 'Die Fledermaus'. And with this Arabian Nights tale of the forty thieves a decided quickening of the waltz pace in comic opera.

Of such was the Continental background of the golden age of comic opera around the time when I was being initiated. From Vienna in particular these light works came one after another until we began to think no season complete without a novelty or so dropping in with the autumn. And good clean entertainment at that; if there were any sly off-color touches these were removed in the translations for American consumption. If you wanted the original text, all you had to do was to fare to eastward and get it in the steady flow of German performances. And fine performances, sometimes with such a prime artist as Marie Geisinger.

Opera at The Casino

The Casino, a pseudo-Moorish edifice at Broadway and Thirtieth Street, was for quite a long period the center of such importations. It was opened with 'The

Queen's Lace Handkerchief', one of the finest achievements of Strauss. But why the "Lace", when the original title is 'Das Spitzentuch der Königin'? At that time, the October of 1882, there was already quite an upturn of favor for this style of amusement and on the whole here was a happy choice. With Perugini, Francis Wilson, Louise Paullin, Mathilde Cottrelly, Lilly Post and Jennie Reiffarth in the cast, this was a production pleasing alike to eye and ear. There was a four months' run of 'The Queen's Lace Handkerchief' and later, in 1884, a rather better Strauss work, 'The Merry War'. Here again were Perugini and Cottrelly, together with Rosalba Beecher and William T. Carleton. 'Falka', for the first time in America; 'Nell Gwynne', 'Prince Methusalem', 'Apajune', 'Polly', 'Billee Taylor', this with Lillian Russell as Phoebe; 'Nanon', 'Amorita', 'The Gypsy Baron', 'The Marquis', ('Jeanne, Jeannette et Jeanneton'), 'Madelon' (Lecocq's 'La Petite Mademoiselle'), 'Nadja', 'The Brigands', 'The Drum Major', 'The Grand Duchess' (with Lillian Russell), 'The Brazilian', 'Madame Angot's Daughter', 'Poor Jonathan', 'Apollo', 'Indigo', 'The Tyrolean' (for Marie Tempest's debut here) and 'Girofle-Girofla' were part of the Casino's drafts on European sources in the course of its twenty years' history.

Light Opera to Social Register

Not forgetting 'Erminie' by Jakobowski and Paulton, which was a Casino chapter in itself; for it became a sort of perennial in that house. Although the original run of this comic opera in 1886, was only 150 performances (Editor's note. The Casino had been leased to another company and 'Erminie' had to go on the road. The other company failed and the comic opera returned in about a month and ran for ten months straight) it was in and out of the Casino for a matter of a dozen years.

'Erminie' does not rank with the best examples of the Viennese school, but it had a way with it and the public fairly ate it up. For one thing, it was funny, thanks in no small measure to the Cadeaux of Francis Wilson. He and 'Erminie' were well-nigh synonymous for that first night to the notable revival of 1899, at the Casino when Lillian Russell stepped into the title role created in this country by Pauline Hall. Jennie Wethersby was still the Princesse de Crampeur, but Marion Manola, who made her American debut as Cerise was no longer in the cast; Lulu Glaser had taken over the role of Javotte and



U. S. Army Signal Corps
Pvt. Levi Turner (Left) Makes Music for
Pvt. Norman Shows While Waiting to
Embark on a Transport

Thomas Q. Seabrook was the Ravens in place of the original W. S. Daboll. In the meantime, Henry E. Dixey had been the Ravens, a part associated also with William Broderick. 'Erminie' further figured in the career of Isabella Urquhart, J. H. Riley, William T. Carleton and Max Freeman. All told, it had nearly 800 performances at the Casino, not to mention four other theaters in New York, also on the road.

But comic opera was all over town, in delectable plenitude where now it is only spasmodic, with the intervals by far too long. At other houses I recall 'Paul Jones', the Planquette opera in the title role of which Agnes Huntington made a marked hit. She had previously been with the Boston Ideals and was facing a promising future when she married Paul D. Cravath and took her opera thenceforth from an orchestra stall at the Metropolitan. The McCaull Opera Company brought out 'Boccaccio', with its best cast in English. De Wolf Hopper, Jefferson de Angelis and Digby Bell were the grand trio of comedians that this opera calls for; Marion Manola had the title role and Laura Moore was the Fiametta. This was the last attraction at Wallack's before it changed its name to Palmer's. Under the name of 'The Black Hussar', the McCaulls gave 'Der Feldprediger' at Wallack's, 104 times on a stretch. Of that era also was Rudolph Dellinger's 'Lorraine', with Eugene Oudin in the title role and De Wolf Hopper one of the comedians.

Other comic operas that I recall include 'Chatter', an adaptation of 'Die Naherin', with De Wolf Hopper and Mathilde Cottrelly matching wits; two not particularly successful operas by von Suppé, 'Donna Juanita' and 'A Trip to Africa', in the latter of which the Nile overflowed its banks effectively; 'Miss

(Continued on page 215)

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Operetta's Singing Stars

(Continued from page 214)

Helyett', the Audran work which made its century mark or more with Mrs. Leslie Carter in the leading role; 'The Great Mogul', an Audran work that preceded 'Olivette', with Lillian Russell and Selina Dolaro; Lecocq's 'Manola', another name for 'Le Coeur et la Main', 'Clover', which was short for 'Das Jagd nach dem Glueck', and so on. It seems as if my memory would never stop.

Although the Gilbert and Sullivan operas were strung along simultaneously, I make separate mention of them as they are distinctly in a class by themselves. I heard all, and most of them soon after they had crossed the Atlantic. I remember well my first 'Patience', with Lillian Russell as the dairy maid to whom yearn sounded like earn. She was an exceedingly pretty young woman then and had a good voice, which she kept in fine shape for some years afterward. 'Patience' then possessed timely interest, for the object of its clever satire was still very much in the public eye.

'The Pirates' Premiere

And 'The Pirates of Penzance', which was an exception to the Gilbert and Sullivan rule in that it first saw the light on this side of the water. It was put on in New York instead of at the home theater in London in order that it might be copyrighted here and thus kept out of the hands of the American "pirates" who had had such fine pickings with 'Pinafore'. Eventually it reached London, where it ran along merrily for somewhere around four hundred performances. This was in 1879, two years before its immediate successor, 'Patience', had its turn.

There was no end of to-do over 'The Pirates'; for the move to protect it had a goodly share of newspaper space. Even at that, it did not take so well here as 'Pinafore', which may seem strange now but is readily understandable to me as it did not hit me so hard at the outset. Now it is a great favorite of mine. But then I can say the same of 'Tolanthe' (1882), 'Princess Ida' (1884), 'The Mikado' (1885), 'Ruddigore' (1887), 'The Yeoman of the Guard' (1888) and 'The Gondoliers' (1889). And shall I not be happy when the London folk return with them all in their bag! With perhaps 'The Sorcerer' for good measure. This I have heard more than once, but I should like to see that D'Oyly Carte troupe, which has survived two great wars, do it with authority.

I stop with 'The Gondoliers', as

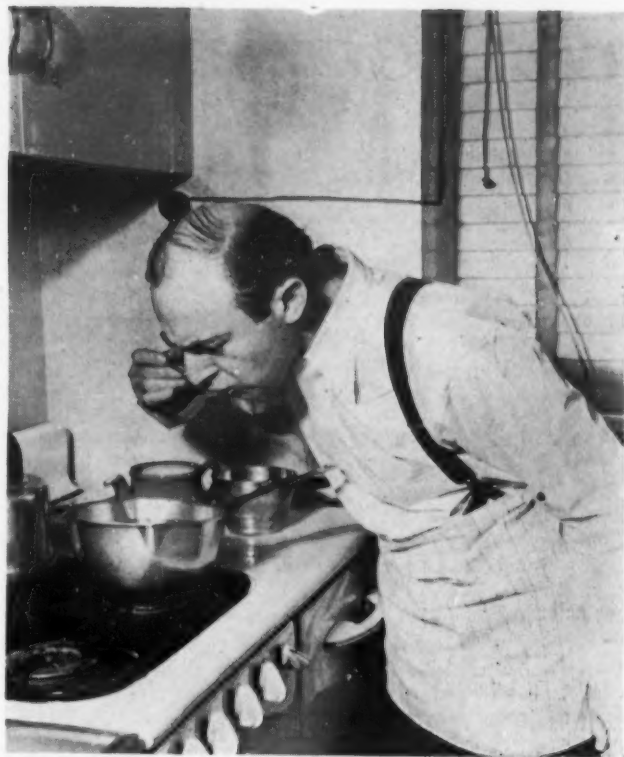
I suppose other Gilbert and Sullivan incurables do. Which seems quite natural, not only because the incomparable pair parted company after they betook themselves operatically to Venice but for the reason that they might as well have made the break a permanent one and let it go at that. The magic of the union had passed beyond recall. Things just were not the same.

Gilbert and Sullivan did come together again, in 'Utopia Ltd.' (1893), which I found mildly diverting, and 'The Grand Duke' (1896). Nor, between times, was Sullivan very successful without his erstwhile partner. Practically forgotten alike now are 'Haddon Hall', which he did with Sidney Grundy; 'The Rose of Persia' and 'The Emerald Isle', with the same librettist; 'The Chieftain', largely an elaboration of his early 'Contrabandista' and 'The Beauty Stone', for which he called to his aid the combined writing talent of A. W. Pinero and J. Comyns Carr. 'The Rose of Persia' I have always thought, merited a more kindly fate than was its lot in New York and, with certain reservations, I would say the same of 'The Emerald Isle', which Sullivan's death left incomplete. It was finished by Edward German.

Only out of England could the Gilbert and Sullivan series have come. These works have no recognizable kinship with the *opéra bouffe* of France, the *opera buffa* of Italy or the Singspiel of Germany. Very likely they owe some inspiration to 'The Beggar's Opera', and it may be that they are in a small measure a protest against the 'cross-Channel' ideas of Offenbach. But this matters little in the face of their immortality in the English-speaking world. While the music might go anywhere, the librettos are untranslatable. True, I have heard 'The Mikado' sung in German right here in New York; but all I can say is that you can not kill it in any language, not quite. Like a foolish youngster I mailed the program to Sullivan. I hope he never received it; if he did I am sure that he was not pleased.

I would not say that the golden age of comic opera came to a halt in the Nineteenth Century, but I do feel that there was as much of a letting down as in the case of grand opera. Things do go in cycles. There is this difference, however; the best of the older "grand" operas are not left to gather dust on the shelves. So why not revive the cream of the comic operas? If the librettos do not keep as fresh as Gilbert's they can be given a good dose of going over. Of course, 'Der Bettelstudent', 'Der Zigeuner-

EVERY MAN
TO HIS OWN
TASTE
Louis Kaufman
Samples His
Own Brew with
as Much Care
as He Frets a
String on His
Violin.



baron', 'Die Fledermaus' and 'La Vie Parisienne' have had a brief day recently, and there is talk of 'La Belle Hélène' for the time when Grace Moore is free from other

things for a while. But these are only a drop in the bucket; there are enough of the fine things to stock up liberally a comic opera repertoire theater.

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USO Camp Shows "Keep 'em Listening"

(Continued from page 14)

audience in the middle of a concert doesn't necessarily mean that the boys are bored—they may have classes or duty to report for.

The program planners are taking no chances on the boredom factor, however. "Something happening every minute" is their idea. This has been translated to mean the joint program in most cases, with two or three artists of different type to provide variety. Melton and Heifetz were the first of the "big names" to launch the venture, with Lawrence Tibbett, Elman, and Spalding following soon after. Alec Templeton is "terrific," the officials say, and has had and is having several dozen dates on his own in all parts of the country. Jeanette MacDonald made an enormous hit when she appeared, and on one occasion sang for 25,000 men at a West Coast point of embarkation.

James Melton tells stories imitatively and gets his laugh first before the boys settle down for a concert. Albert Spalding, playing at one camp in company with Lucille Manners and Conrad Thibault, arrived late because of a thunderstorm and played his second group only, winning a round of applause because of his sportsmanship after a long, hard drive. Lanny Ross was unavoidably late and found the camp band "vamping till ready" in the pit, dashed out on the stage in his hat and coat, calling "Where's the music, where's the accompanist, I'm Lanny Ross, let's get busy." Winifred Heidt sang her group afterward, and for his second turn, Mr. Ross appeared in his dinner clothes. The whole performance made such a hit that now Mr. Ross does it intentionally.

Incidental Experiences

Things like this happen: Muriel Dickson, Sydney Rayner and Ossy Renardy had a difficult time with the transportation to Fort Hancock. They made it, but late, and the audience was so enthusiastic that they had to call quits by singing the National Anthem. At that, they were caught in the nightly blackout and had to have a military escort to get out of the grounds, their car without headlights, not a glimmer showing anywhere.

Albert Spalding at Fort Bragg noticed with some amusement the poster on the theatre marquee where he was to play. "Ann Coris, Jack LaRue and Albert Spalding," it read. Ann Coris is a highly paid strip-tease artist and Jack LaRue a movie star. Mr. Spalding treasures his third billing—in fact, treasures all of his camp appearances and has been alleged to say that he likes soldier audiences better than Carnegie Hall's.

"Old school gestures" or poses of superiority and false diffidence don't go down very well. Yet the boys respect a true artist and like him even better if he makes it known that he likes them. The contrast in decibels between their actual listening and their applause would be something for an acoustical engineer to wonder at. Perhaps nowhere else is there such pin-dropping quiet during a concert—

at least in the Summer where audiences are out-doors. Heavy boots and the necessary shifting of men coming in and going out make the Winter halls a little noisy. Then when the applause comes, it comes like artillery fire. These audiences are not afraid to whistle, even to stamp, and the roar of their young voices and the thunder of their palms beating together surpasses anything in sound effects ever devised, short of the battlefield itself.

Occasionally a musician struggles with elements too potent to overcome. When Lansing Hatfield sang at a naval training station, the theatre there was not finished, so he gave his first concert in an unused coal bin, which had a tin roof and slat sides. During his first two groups, a cloud burst provided competition, pounding down on the tin roof. In the middle of that concert, after the rain had stopped, half the audience walked out. They were called to take care of survivors of a torpedoed boat. At a southern air field, Mr. Hatfield sang outdoors from a truck, because the heat was so intense that the men couldn't sit in the theatre. Hundreds of men listened from barracks windows, thanks to a hastily installed PA system.

Four Paid Units in Action

Experiences of similar sort as well as of the truly vitalizing effect of singing for soldier and sailor audiences could doubtless be told by every one of the dozens of artists who have volunteered for USO Camp Shows duty during the year. It follows that the musicians now touring in the four paid units are having their share of the inspiration generated from this contact with audiences which are of such tremendous import to the nation and to music.

The four units swung into action on Nov. 23. They are known as Units Number 55, Number 60, Number 79 and Number 84. Number 55 is an orchestra of thirty-five men, now conducted by Laszlo Halasz, conductor of the St. Louis Opera and Chicago Opera, who succeeded Robert Zeller on Dec. 18. Elen Longone is soloist with the orchestra. First playing in the East and New England Camps, the unit is now in the South and goes to the Southwest. They give at least two concerts a day, six days a week and travel between engagements. Sometimes they stay three or four days in one place, playing an extra concert when called for in a hospital for the wounded.

Their wages, according to Mr. Baldini, are union scale and even above, and they are paid by the week. Transportation is paid but no expenses. As in all four units, their tour is for twenty-two weeks, with an option for renewal depending on Spring appropriations. Incidentally, the reader's contributions to the USO may go partly to the concert division. There is no income to the USO, as all appropriations are used in the actual business of concert giving. This involves, in addition to the mu-

sicians' salary, a road manager, a baggage man and an advance man.

Audiences for the orchestra may range from 600 to 1,500 as a rule, though they may be more. Works most played are the Beethoven Fifth Symphony, the Schubert 'Unfinished' Symphony, Strauss waltzes and a work by Morton Gould. Miss Longone sings arias and songs.

Unit Number 60 is the Platoff Don Cossack Choir, which has hardly settled down in one place all season. Immediately after their own tour, the men jumped into a USO date, singing in Philadelphia on a Monday night and going to Maryland for a camp appearance the next day.

The other two units are made up of individual artists who give joint performances. Number 79, now in California, consists of Signe Sandstrom, 'cellist; Phyllis Olivia, dancer; Mary Gale Hafford, violinist; Sergei Radamsky, tenor; Sigurd Rascher, saxophonist, and Cynthia Earl, accompanist. With them is Godfrey Ludlow as master of ceremonies.

Unit Number 84 is made up of Agnes Davis, soprano; Byrd Elliot, violinist; Garfield Swift, baritone; Nicholas Berisoff and Rosa Rolland, dancers from the Ballet Russe, and Howard Kubik, accompanist.

A Revealing Letter

What these young artists think of their present way of life and how they are received is typified by the experience of Sigurd Rascher, who sent this letter to the writer:

"This season is very different. My musical activities have changed from the concert-halls to theatres at army posts, armories, hangars, piers, open-air auditoriums and boxing-rings. This sound strange but it only means that I am playing for the boys in the armed forces, travelling from camp to camp with a small group of musicians under the auspices of the USO Camp Shows. Of course, I cannot play here what I play with the New York Philharmonic—and I don't want to—but still we give the boys a lot of classical music and they invariably like it very much. The enthusiasm sometimes reaches overwhelming proportions and on such occasions I soothe the audience with a straight rendition of 'Smoke Gets in Your Eyes' and afterwards just do not show up any more; otherwise, I could go on and on, playing one number after another.

"Due to transportation difficulties, travelling is sometimes a bit tough, especially on the ladies, when we have to stand ten hours in the train and then give two shows in the evening. Or, we arrive at 3 a.m. at some desolated little western Texas hamlet—after much trouble locate one room in which four girls are placed, and we men sit in a hotel lobby the rest of the night. We have, on occasions such as these, played a show in the afternoon at a hospital and two in the Post Theatre. That is how we spent Thanksgiving. However, everything is forgotten when the boys come to you after the show to tell you how much they enjoyed every bit of it.

"Christmas week we spent in Arizona and it was one I shall remember always. On the 22nd we played at the Davis-Monthan Field, just outside Tucson. The evening was chilly, but

we played in the open-air amphitheatre. A large crowd ate up everything we rendered and applauded enthusiastically. The boys really like the saxophone and I could have played for hours. Although we had an amplifier, we always had the competing roar of the big four-motored bombers, a massive pedal-point in the bass! When we finally played the National Anthem, an entire formation of the big grey birds, Flying Fortresses and Liberators, flew just overhead, joining in with a most powerful roar—just as did the boys in front of us. That was some of the sweetest music I've heard in a very, very long time. It was a moment of pride and thrill of a lifetime, which I have no words to describe. "Christmas Eve we played outdoors, too, at William's Field to a tremendous audience.

"It was my first Christmas away from my wife and babies who are in Vermont and I was feeling a little blue. Then, I remembered how many families were separated and how fortunate I was in having the opportunity to cheer all those boys with my music. A Mrs. Archer Linde was Mrs. Santa Claus to me. She is a charming, lovely lady who brings artists to Phoenix. I had never met her, but that apparently made no difference to her kind heart. I was invited to be her house guest on Christmas Eve and I slept in the famous bed ("George Washington slept here") and little doves sang me awake in the morning. On Christmas Day, two young ladies from our Unit were also invited for wonderful turkey and the trimmings. Mr. Linde showed us films of Arizona and later this kind family took us to Luke Field where we played two shows for the boys.

"May the New Year bring more light to the world!"

With such experiences duplicated a thousand times, it is no wonder that the USO is proud of its achievement.

It is undoubtedly true that the area around New York gets the richest plums and is somewhat spoiled, while some outlying districts suffer a comparative drought of music. But plans are in the making to remedy this. Also strongly in the wind is a plan to send concert units overseas, where many entertainment groups have already gone. Given the necessary funds, expansion is the goal for USO Camp Shows, to "Keep 'em listening" wherever our fighting forces are to be found.



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MUSICAL AMERICA

WINTHROP COLLEGE HAS FULL SCHEDULE

Concerts in Rock Hill, S. C.,
Are Plentiful, Bringing
Celebrated Artists

ROCK HILL, S. C., Feb. 1.—Although the war has curtailed some of the musical activities at Winthrop College, the Artist Course is being carried out as planned. Artists already heard have been: the Metropolitan Quartet, Eleanor Steber, Anna Kaskas, John Dudley and Julius Huehn; Richard Crooks; and Gladys Swarthout.

Artists and organizations yet to appear are as follows: Feb. 8, Yehudi Menuhin, violinist; Feb. 17, the Philadelphia Opera Company, singing 'Die Fledermaus' in English; Feb. 26, Fray and Braggiotti, duo-pianists; March 8, the Ballet Russe de Monte Carlo; March 24, the Cleveland Orchestra, Artur Rodzinski conducting.

The College Choral Society had to cancel its usual Christmas oratorio and its Spring Bach Festival, due to many men joining the armed forces.

Christmas programs were given by the Glee Club, directed by Virginia Hover; the College Orchestra, Emmett Gore, director, and the College Band, conducted by George Trumbull.

Informal programs before the students and faculty have been given by George Trumbull, violinist; Virginia Hover, mezzo-soprano; Dr. Walter B. Roberts, pianist, head of the music department; and Florence Smythe, pianist.

Peabody Alumni Plan Golden Jubilee

BALTIMORE, Feb. 1.—The Alumni Association of the Peabody Conservatory of Music will celebrate its golden jubilee this month and plans are now being completed to collaborate with those of the Peabody Conservatory, which will commemorate its seventy-fifth anniversary at the same time. The President of the Alumni, Israel Dorman, has appointed a special committee, consisting of William G. Horn, Virginia Blackhead and Frederick R. Huber, to make the arrangements. Clara Ascherfeld will be in charge of a tea on Feb. 10, at which a special feature of the program will be a "Tribute to George Peabody". A buffet supper is being arranged, by a committee headed by

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Selma Tiefenbrun, immediately following the commemoration recital by Ernest Hutcheson, pianist.

HUTCHESON GIVES JUILLIARD REPORT

President Notes Changes in Music School Caused By War

In his annual report for the year 1942, Ernest Hutcheson, president of the Juilliard School of Music, listed the changes the war has brought to the school and stressed the fact that "the preservation of culture that has lived in the past and is being born now is a part of the heritage of free minds."

Enrollment figures for 1941-42 compared to those of the previous year show the effect of enlistment and the draft. At the Institute of Musical Art of the Juilliard School of Music, the enrollment was 1,325 in October, 1941, as against 1,208 in May, 1942. And in the Juilliard Graduate School, the enrollment in October, 1941, was 178, as against 154 in May, 1942. The Institute enrollment represents forty-one states of the Union as well as seventeen foreign countries. Fellowships now are open to qualified Latin American students.

Two rulings for the benefit of students inducted into the Army were made in the Fall of 1941 to the effect that scholarships and fellowships would be held open for students already enrolled and candidates for graduation at the Institute who were inducted would be granted a diploma or degree provided all requirements were completed except for one semester's work.

The 1942 summer school had an enrollment of 513, a drop of eighteen per cent from 1941. A feature of the summer session was a course, authorized by the Greater Manhattan Civilian Defense Volunteer Office, designed to fit musicians for civilian morale work.

Ninety-two concerts were presented during the season at the Institute, fifty at the Graduate School and twenty-six at the Summer School.

CHORAL EVENTS GIVEN AT BROWN UNIVERSITY

Pembroke College Contributes to Programs—Hitchcock Leads Brahms's 'Requiem'

PROVIDENCE, Feb. 5.—At Brown University various instrumental and choral concerts have been given in recent weeks. Foremost in importance was the concert at which the major portions of Brahms's 'Requiem' were sung by the Brown and Pembroke Glee Clubs under the baton of Arthur B. Hitchcock in Alumnae Hall. Lawrence Mueller, baritone, was soloist. The Glee Clubs of Pembroke College and Worcester Polytechnic Institute combined to give a Christmas program in Alumnae Hall on Dec. 20. Clifford Greene led the men and Arlan Coolidge the women.

In Faunce Theatre on Jan. 17 the Brown-Pembroke Orchestra and the Brown Glee Club united to give a program in which the assisting artists were Susan Daly and Ann Tremon-tazzi, sopranos; Donald B. Cheetham, Jr., violinist, and Ernest Frerichs and Ernest Hofer, duo-pianists. The instrumentalists were conducted by Mr. Coolidge and the Glee Club by Mr. Hitchcock. This was the second in a series of Sunday evening concerts presented by the Brown Union and the department of music. The first was

WHAT'S COOKING?

John Brownlee Experiments with a
Pressure Cooker—Watch Out for
the Steam!



on Dec. 6, and the assisting soloists were the aforementioned duo-pianists and Lawrence Mueller, baritone.

The Memory Day for Edgar John Lownes at Brown University was observed on Jan. 7, with E. Power Biggs, concert organist, playing in Alumnae Hall. His program began with Handel's Concerto No. 2, and included works by Bach, Liszt, Sowerby, Jehan Alain, Karg-Elert and Dupré.

The Musical Artist Trio gave the New Year's program for the Cham-made Club in Froebel Hall on Jan. 7. Haydn's Trio in E and the Trio of Tchaikovsky were heard as well as solos by Frances Henrickson and Norma Olson, violinist and 'cellist, respectively, of the trio. Edith Stearns was pianist.

The fifth annual band concert by R. I. Senior and Junior High School organizations was held in Hope High on Jan. 9. The Senior Band, numbering 185, was led by Stephen E. Farnum and the Juniors by May Hanley. A new march, 'Our President',

by Alfred Zambarano, conductor of the Cranston High Band, had its premiere. A. R. C.

Piano Teachers Congress Meets

The Piano Teachers Congress of New York held the first meeting of the New Year on Jan. 7, at Steinway Hall. The meeting opened with a display of the compositions of T. Robin MacLachlan, second vice-president of the congress. Helen MacGregor, composer and a member, spoke on 'Music Education'. The guest speaker was Maurice Aronson, author of 'The Pianist's Digest'.

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Centenary of Adelina Patti

(Continued from page 92)

had an empty sound. But within the shortened range velvety tone floated from her lips as if she had only to open them to release it. There was still what Bernard Shaw called "the unique combination of the magic of a child's voice with the completeness of a woman's." If in some cases Patti required two breaths for phrases she had formerly sung in one breath, none but the wisest were aware she had breathed at all, while style, diction and expression bore the impress of great art. At two of these concerts, in New York and Philadelphia, Patti's fee of \$6,000 was augmented by \$4,000 in accordance with an agreement giving her a percentage over certain receipts.

A Secret Mentor

Several years later, with a British tour in prospect, Patti worried because singing was harder than it used to be. She confided in Jean de Reszke, cultured above all other tenors and, having retired from the stage, then teaching in Paris; and it was arranged that one of his assistant teachers, Florence Stevens, an American girl, should be sent to Craig-y-Nos as Patti's mentor. The two got along like a house a-fire. Patti praised herself and advised Miss Stevens to save her money, but listened to repeated adjurations to "Open your mouth wider." In an appreciative note written afterwards Patti gaily complained that her mouth had grown so big as a result of following instructions that she could hardly shut it at the end of a song. But she was not pleased when news of these lessons got abroad. After all, she was Patti.

And the Patti glamor, if less effulgent than in by-gone days, still

was potent to attract entrepreneurs who, in turn, knew how to cash in on it. Agents of gramophone companies had long hoped to obtain Patti records, going to the length in some cases of following her when she went abroad and calling on her, or trying to call, in Continental hotels. Melba and Caruso were among their stars, but Patti? No. She looked with disfavor on the "new-fangled toy" and refused all offers until, worn down by importunities, she referred the tempters to her solicitors, saying "I will do whatever he agrees to." He proved helpful enough but laid down inviolable conditions. Operators must carry their entire apparatus to Craig-y-Nos (a tedious trip from London) and there await "from day to day" the Baroness's good pleasure. They went and waited from day to numerous days before she was in the mood. When the job was finally completed someone in the household had the happy thought to place the instrument in the hall and surprise Patti with the sound of it as she came downstairs to lunch. The effect was quite dramatic. Patti paused abruptly, grew pale with emotion and stood enraptured while the song continued. Then, running impulsively to the horn she embraced it with a glad cry of "You darling!"

The Close of Her Career

Officially Patti brought to a close in 1906 the career begun in 1850. Occasional appearances for the benefit of one or another of her old colleagues, and especially for the Red Cross at the start of the World War, were yet to come; but after a formal farewell concert in London in December, 1906, followed in the following year by a final tour of the British provinces and by one amazing performance of 'The Barber of Seville' in de Reszke's studio theatre, she settled down to domesticity. Lavish parties at Craig-y-Nos became infrequent; there was more travel for the sake of pleasure. The Baron and Baroness Cederström went to the Riviera and to Wagner festivals at Bayreuth, which excited Patti's voluble admiration.

Her last, almost her only sickness, was brief, ending in her death on September 27, 1919. The watchful fairies saw to it that she was spared the tedium of a long prostration. A Catholic in religion, Patti was buried in Pere Lachaise Cemetery, Paris. The accumulated fortune amounting to six figures, Craig-y-Nos and the jewels valued at upwards of \$250,000 fell chiefly to Cederström. He sold the estate and returned to his own country.

Coach Recalls Her Gifts

For an estimate at first hand of Patti's singing we are indebted to Romualdo Sapio, New York coach who toured with her as conductor in the United States, Europe and South America. "The timbre of her voice," he says, "especially in the middle register, was that of a mezzo-soprano, dark, rich and warm. Higher notes flamed with brilliance. Yet there was no break between the registers; one can more accurately say there was but one register throughout. The tone was

Yella Patti Works as a Farm Hand at Her Summer Home at Lake George



not large, but it was never inadequate in volume; and Patti had the knack of focusing it so precisely that, in a drawing-room or a vast opera house, the tone was equally lovely.

Her Mastery of the Voice

"In every detail, Patti's manipulation of this instrument was perfect. Quick to perceive, she possessed the gift of facile imitation and often said that she didn't know *how* she sang, a much-quoted remark which probably gave rise to the myth that she had never studied. Indeed, at the time Patti arrived at maturity, problems that troubled others had been so completely mastered that they concerned her little more than the mechanics of everyday speech.

"To think of Patti, however, merely as a living automaton, suggesting Olympia in 'The Tales of Hoffman,' is to misjudge. She was a musician of the rarest type, intuitively right in matters that must

be reasoned out by the more ordinary person, be he ever so intelligent. She did not need to learn time-values as the average student learns them; she had them without arithmetical study; let her but hear an intricate phrase correctly played or sung, and the rhythmic sense of it was hers. Accurate pitch, too, was part of Patti's make-up. I never heard her sing out of tune, even when everyone else in an ensemble was off key. In such matters she was verily the human counterpart of a bird; but a bird with the power of infusing emotion into unadorned melodies. Thus while the listener gaped at runs that were as distinct and pearly as if played on the piano by Paderewski, he would also be moved by exquisite interpretations of such airs as 'Voi che sapete.' She used to say that to sing a simple ballad in honest, straightforward fashion was the real test. Today I notice that people who heard Patti always speak of it as something to be proud of."

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Music Is Alert to Wartime Task

(Continued from page 200)

to do with this. The present active movement toward better English translations may serve to show whether this had been the stumbling block to its healthy growth in our country, or whether we have been really awaiting another and different sort of stage art with music.

Musical therapy offers a field where an important service can be rendered, both now and after the war. One hesitates to paint a picture of crowded hospitals, of the throngs of wounded, in body and in mind, which we shall soon be having with us in increasing numbers. The use of music for therapeutic purposes is a matter in which mountebankery strides side by side with genuinely scientific procedure, and where the spurious can with difficulty be separated from the true. More light is needed on this dim subject.

The great objective of the war is peace, world peace, and this will include peace for and with those nations which are now our bitterest foes. Many of the wounds will be so deep that they can only be healed by time, but the arts and the sciences will form avenues of approach along which men of the warring nations who cherish the finer values of humanity can most quickly come together again under a common bond. It is a good sign that, up to now at least, there is no noticeable tendency in the United States to ban from our concert programs compositions that originated in the enemy nations. None of the guilt of starting the present world conflagration rests on the shoulders of music or musicians, but since the beginning of the conflict, music and musicians have played an increasingly important part in the war efforts of all nations. Let us hope also to see both in the front lines when peace is at last declared, helping in the task of establishing world-wide standards of justice, humanity and decency for all.

'This Modern Music'

(Continued from page 205)

exposition of the successive steps toward greater complexity, more subtlety and more selfconscious refinement of creative technique as these things apply to key and interval relationships, structural design and other mechanical considerations. Schönberg and atonality represent early departures in this direction. It seems to be Mr. Howard's opinion that Schönberg was both the beginning and the end of pure

atonalism. The Viennese composer of the "inquiring mind" launched upon atonality, went through it and finally appears to have discarded it, or so modified his conceptions that they become something quite different from true atonal dogma.

In this connection, Mr. Howard discusses the many devices of atonal writing—the twelve-tone scale, the rigid ostracism of consonance, the use of the "crab" and the "mirror" and similar arbitrary scholasticisms which rival the rules of the Master-singers in pedantry and want of imagination.

From there, the story goes on to the reaction known as Neo-Classicism in which the composer seeks to pour the new wine of advanced tone-juggling into the old bottles of structural form. He also discusses jazz at some length, together with its more fashionable counterpart—swing. And he finds space for Henry Cowell with his tone clusters, Alois Hába with his quarter-tones, Edgar Varèse with his percussion instruments, Leo Ornstein with his impulsive, informal cacophony, and a host of other greater or lesser lights in the dizzy whirl of contemporary experimenters.

This is not a book for the serious student of musical composition nor for the experienced dilettante. Rather, it is an illuminating and authoritative set of program notes for the lay music-lover. The person for whom it is written may not love modern composition the more for having heard it expounded, but he no longer will be able to say that he doesn't like modern music because he cannot understand it. Mr. Howard has taken care of that.

R. F. E.

Philharmonic Centenary

(Continued from page 205)

given to a complete compendium of the programs presented by the orchestra at its regular subscription concerts from the season, 1917-18, through 1941-42. Here are included not only the compositions performed, but the date and place of performance, the conductor, and the soloist, if any.

There are some obvious and rather inconsequential slips in this text. But, so far as can be observed at first reading, Dr. Erskine has produced a generally accurate, thoroughly documented and useful history of one of America's most important musical institutions. Certainly he has produced a readable one. The only thing that seems to be wanting is fuller illustration. Pictures of men who have conducted the orchestra over the last quarter-century would have been an interesting and valuable addition.

Krauter Trio Tours West

After giving five concerts in Georgia and Florida, the Krauter Trio, composed of Karl Krauter, violinist; Phyllis Krauter, 'cellist, and Willard MacGregor, pianist, appeared in Athol, Mass., on Jan.

31 before starting on a tour of the West. The artists will return to New York on March 12.

MARKS ADDS HAMPTON LIBRARY TO CATALOG

Popular-Priced Editions of Standard Works Acquired by Music Corporation

In continuing the expansion of its catalog of classic, educational and modern compositions, the Edward B. Marks Music Corporation announced on Feb. 1 the acquisition of the Hampton Library, distinguished symphonic works originally introduced by Hampton Publications, Inc., New York.

The Marks firm has taken over the list of Hampton's Standard Orchestra Works which includes a variety of compositions by the great masters in popular-priced editions. In addition the acquisition includes the Hampton Miniature Arrow Scores, consisting of a series of seven volumes, each containing several master works and arranged for utmost utility and practicability.

The third item in the Hampton Library taken over by Marks is 'Music for Two Pianos (Four Hands)', a compilation by Sterling Hampton of twenty-seven classic and modern compositions by the masters arranged for two-piano work.

The Marks acquisition will continue to carry the Hampton name and additional compositions are planned to supplement the works already published.

TO APPRAISE SCORES AT COMPOSERS CLINIC

Winning Works to Be Presented in Chicago, Akron and New York in the Fall

AKRON, OHIO, Feb. 5.—The National Composers Clinic of the University of Akron is planning a contest for unpublished scores by contemporary composers. Winning works will be presented in Chicago, Akron and New York, and opportunities for publication will be made possible for all works selected. The National Advisory Committee consists of nineteen eminent composers and conductors. The National Appraisal Committee of fourteen musicians will judge the entries and determine the number to be given in Chicago, Oct. 24 to 29. The Akron Administration Committee will select the outstanding compositions performed in Chicago to be given in Akron and New York.

Manuscripts in any of the following fields may be submitted: Band, chorus, instrumental solo, instrumental ensemble, opera, oratorio, organ, piano, orchestra or voice. Any composer may submit as many manuscripts as he desires. Manuscripts should be sent to the National Appraisal Committee of the National Composers Clinic, in care of Lavina Black, Executive Secretary, 4611 Ellis Ave., Chicago, Ill., not later than June 1.



Tom Binford

PLAN WORLD PREMIERE

Percy Grainger, Composer-Pianist, and James Adair, Conductor of the Burrall Symphony, Look Over the Score of Mr. Grainger's Latest Work, 'Youthful Suite', to Be Introduced by the Symphony in Columbia, Mo., in April

COLUMBIA, MISSOURI, Feb. 2.—Percy Grainger, composer-pianist, will appear with the Burrall Symphony of Stephens College for Women on April 5 and 6, playing two concertos. This will be the ninth appearance Mr. Grainger has made with the Burrall Symphony, directed by James Adair. Mr. Grainger will play the "Ballade" by Fauré and 'Hungarian Fantasy' by Liszt.

In addition to presenting Mr. Grainger as soloist at these concerts, the Burrall Symphony will present the world premiere of the pianist's most recent composition, 'Youthful Suite', which consists of five movements; an English Waltz, a Rustic Dance, an Eastern Intermezzo, Dreamery and March. It is scored for full orchestra, a large percussion section and possibly a piano part, in which case the composer will play, and the orchestra will be under the baton of Mr. Adair; otherwise Mr. Grainger will conduct. The composer's wife will play the marimba part especially written for her.

JANI SZANTO TO HEAD PHILADELPHIA SCHOOL

Violinist Named to Succeed Hahn as President-Director of the Musical Academy

PHILADELPHIA, Feb. 1.—The Board of Directors of the Philadelphia Musical Academy recently announced the appointment of Jani Szanto as president-director to succeed the late Frederick E. Hahn. Now in its seventy-third year the institution is Pennsylvania's oldest music school.

A violinist by profession, Mr. Szanto studied with Jenő Hubay and others in Budapest and Vienna and then toured Europe as soloist, later serving as concertmaster in the Leipzig Philharmonic and other orchestras. He also headed the violin department of the Munich State Academy of Music and founded the Munich String Quartet, playing as first violin.

Since coming to the United States, Mr. Szanto has done private teaching and in addition has been associated with the faculties of the New York College of Music and the Settlement Music School, Philadelphia.

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Chicago

By CHARLES QUINT

CHICAGO, ILL., Feb. 5.

AN understandable measure of uncertainty has prevailed as to next season's musical ventures. While plans are being made, conditions preclude definite statements in regard to the future; and the same proviso governs forecasts of Summer attractions which in past seasons were more or less taken for granted.

The Chicago Opera Company had a very successful season financially, the deficit of \$25,000 being considered unavoidable. But plans for next season are in a state of flux and definite announcements can only be made after meetings of the board, scheduled for later dates, bring the actual "go ahead" signal. Fortune Gallo's administration of the opera company's affairs for two successive seasons has been highly esteemed. Everyone interested in opera has sympathized with the difficulties he encountered last season owing to postponed performances, the inability of singers to appear at stipulated times, etc. Always the show went on just the same, and sold-out houses were the general rule during the five weeks' series.

The Symphony Schedule

Dr. Frederick Stock's untimely death in the second week of the 1942 season of the Chicago Symphony was a shock which orchestra patrons felt very keenly. The superb playing of the orchestra under Hans Lange's baton has been the finest testimonial Dr. Stock could have wished. The season, which ends April 30, offers many fine soloists, as follows: Sergei Rachmaninoff, pianist, Feb. 11 and 12; John Weicher, concertmaster, Feb. 18 and 19; Eugenia Buxton, pianist, Feb. 25 and 26; Carroll Glenn, violinist, March 4, 5, and 9; Arnaldo Estrella, pianist, March 11 and 12; Jascha Heifetz, violinist, March 18 and 19; Edward Collins, pianist, March 25 and 26; Patricia Travers, violinist, April 1 and 12; Gregor Piatigorsky, 'cellist, April 8 and



Blackstone
Fortune Gallo, Manager of the Chicago Opera Company

Definite Plans for Next Season Not Listed by Opera Company—Death of Frederick Stock Felt Keenly, But Lange Carries Symphony Role with Laudable Results—Ravinia Plans Six Weeks of Summer Concerts—Grant Park Events Probably Will Continue, Though Run May Be Limited—Chicagoland Festival Planned for August



Henry E. Voegeli,
Manager of the Chicago Symphony

9; Claudio Arrau, pianist, April 15 and 16. A special Good Friday program will be given on April 22 and 23. The final subscription concerts are to be heard on April 29 and 30. Tuesday afternoon concerts still to be given, will be by the orchestra only, with the exception of the program featuring Miss Glenn, on Feb. 23, March 23 and April 13. Henry E. Voegeli is manager of the Chicago Symphony.

The Civic Orchestra, which gives young players thorough training, has not at the moment, any definite date for the Spring season. This organization has lost a number of players to the military services during the past year.

The Woman's Symphony of Chicago, directed by Nicolai Malko, recently gave its fourth and final concert in Orchestra Hall. Plans for next season are not sufficiently advanced to be announced at this time.

Mrs. James G. Shakman, who will finish her fourth year as president of the Woman's Symphony Orchestral Association, has announced that she will be unable to carry on as president for a fifth term. For the past four years, Mrs. Shakman has acted as orchestra personnel manager as well as president, but Red Cross and other war activities now demand much of her attention. Her successor will be chosen at the annual meeting of the association on Feb. 15.

The Woman's Symphony Ensemble, composed of twenty members, has a number of dates to fill in and around Chicago this Spring.

Unless transportation problems become too involved, the Ravinia Festival Association will have its six week's season of orchestral concerts, beginning the last of June. The Chicago Symphony will participate, with guest conductors. Four concerts a week, on Tuesday, Thursday and Saturday evenings and Sunday afternoons, are to be given, following the schedule of previous seasons.

The Grant Park concerts, sponsored by Mayor Edward F. Kelly in cooperation with the Musicians' Union, are never definitely announced at this time of year. Budget plans have to be considered first; but the great popularity of these free concerts would indicate

continuation of the programs, even though the season may be limited.

The fourteenth annual Chicagoland Music Festival, under the aegis of the Chicago Tribune Charities, Inc., will be held in Soldiers' Field on Saturday evening, Aug. 21. Philip Maxwell, general director since the festival's inception, will be assisted by Henry Weber, general musical director; Edgar Nelson, general choral director; Capt. Howard Stube, chairman of instrumental contests; Fred Miller, field supervisor; Mrs. Edmund J. Tyler, in charge of voice and choral contests; Carl Craven and Frank Bennet, community song leaders. At least 5,000 persons take part in this spectacular pageantry of music.

Contests are held prior to the festival to judge the instrumental winners of the best male and female voices, and the best band and choral organizations. A festival luncheon will be given on Friday, Aug. 20, at the Palmer House.

'History and Enjoyment'

The 'History and Enjoyment of Music' series, managed by the Allied Arts Corporation, Edgar L. Goldsmith and Warren E. Thompson, will be continued next season, with the tenth annual schedule of eight important concerts and recitals, given in the Civic Opera House. It is still too early for detailed information as to the 1943-44 events. The choice of program material is largely guided by subscribers' requests. A list of artists and musical organizations is submitted at the final concert, which this year will be given March 14, with Artur Schnabel, pianist. Subscribers then indicate their preferences, adding the names of other artists not listed, as well. The requests are given careful consideration in plans for the next series. The next to last attraction this Spring will be the Ballet Theater on Feb. 25.

The Allied Arts Corporation has a number of programs still to be given this season, as follows: the Ballet Theater in the Civic Opera House for fifteen performances from Feb. 24 to March 7; Marian Anderson, contralto, in a return recital, April 4, and Lily Pons, soprano, with Andre Kostelanetz and orchestra, in the Civic Opera House, March 30. In Orchestra



George Nelidoff

Hans Lange, Who Conducts the Chicago Symphony

Hall, the Allied Arts Corporation will present Efrem Zimbalist, violinist, March 7; Yehudi Menuhin, violinist, March 28, and Vronsky-Babin, duo-pianists, April 1.

Henry E. Voegeli announces a concert by Vladimir Horowitz, pianist, in Orchestra Hall, Feb. 22.

Harry Zelzer, concert and opera impresario, will present Jascha Heifetz, violinist, on Sunday afternoon, Feb. 14, and Jan Kiepura, tenor, on Sunday evening, Feb. 14, in the Civic Opera House. Nelson Eddy, baritone, is to be heard on March 14.

Adult Education Series

The Adult Education Council's Musical Arts Piano Series of six concerts, Ralph McCallister, director, is on the calendar for the 1943-44 season, but details will not be known until after the final concert of the present series, by Rudolph Serkin on March 16, has been given. Guiomar Novaes will appear on March 2.

Of the six concerts given by the Adult Education Council, five are by well-known pianists; the sixth is given by a young pianist selected yearly in competition. The finalists for next season are four: Jean Panot, Jean Graham, Muriel Silver and Orland Gaston. One of these will be chosen in public competition in Orchestra Hall on March 9, by a committee of distinguished musicians.

Mr. McCallister says that the attendance for the current series has been up to that of other years. He has found that interest in music is constantly increasing.

Bertha Ott will present the following attractions during February: Lillian Lindskog, contralto, winner of the Society of American Musicians' contest, Feb. 8, in Kimball Hall; Rudolph Reuter, pianist, Feb. 10, in Fullerton Hall; the Fine Arts String Quartet, Feb. 21, in Fullerton Hall, and Ann Hawiglin, 'cellist, Feb. 23, in Kimball Hall. She also has a number of additional concerts and recitals scheduled through the Spring months.

The Chicago Negro Opera Guild, Inc., is to give performances of Verdi's 'Aida' in the Civic Opera House on Feb. 21 and 22, with Napoleon Reed, tenor; La Julia Rhea, soprano; Thelma Wade

(Continued on page 221)

For later plans of the Chicago Symphony and Opera see page 112.

Chicago



D. L. Cornet, Western Manager of Civic Concerts Service

(Continued from page 220)

Brown, contralto; William Franklin, baritone; Jackson Smith, bass; Shelby Nichols, baritone, and Maurice Cooper, tenor. Elmer A. Simpson will be the musical director.

In the Choral Field

The Apollo Musical Club, Edgar Nelson, conductor, will give its annual Spring concert in Orchestra Hall, as will the Swedish Choral Society, Harry T. Carlson, conductor. Dates and programs will be announced later.

The Marshall Field & Co. Choral Society, directed by Edgar Nelson, will give a concert in Orchestra Hall in the late Spring, with a prominent artist as guest soloist.

The Civic Music Association will hold its thirtieth annual festival in Orchestra Hall early in May, Marx E. Oberdorfer directing a children's chorus of more than 500.

Other choral groups who will be heard in Spring concerts are the Chicago Bach Chorus, the Chicago Symphonic Choir, the Chicago Welsh Male Choir, the Art Institute Chorus, the Svithiod Singing Club, the Pullman Choral Society, the Norwegian Singers' League and the Norwegian Ladies Singers' League. Many other choral organizations will be heard in combination with other groups.

The American Opera Society will give a number of performances of opera in English, in Kimball Hall,



Walter Larsen, Managing Director of the National Concert League

during the late Winter and Spring months, affording opportunities to many young artists to appear in opera.



Bertha Ott, Chicago Concert Manager

The Russian Trio in a series of morning musicales at the Arts Club will bring two more concerts on March 2 and April 6.

Ensemble Will Tour

Daniel Sainenberg, conductor of the Sainenberg Symphonietta, will give a series of concerts throughout the Middle West during the Spring months under the aegis of the National Concert League, Walter Larsen, managing director. Mr. Sainenberg is artistic director of the Town Hall Forum concerts, given once a month in New York, and featuring the works of contemporary composers. The Woman's Symphony Ensemble is also under the touring direction of Mr. Larsen, National Concert League.

Mr. Larsen says next season's plans are still nebulous, but he expects a very good year, judging from inquiries he receives daily in regard to available attractions.

Miss Lutz of the Estell Lutz Ar-



Harry Zelzer, Concert and Opera Impresario

tists Bureau reports many bookings, but transportation difficulties require considerable ingenuity to fulfill bookings.

The Chicago Concert Chorus, directed by Lucy Atkinson, will have



Arthur Wisner, Western Manager of Columbia Concerts Corporation

its usual quota of concerts this Spring. The chorus of approximately twenty-five women, is augmented by a double quartet of male voices. Miss Atkinson also directs the Chicago Woman's Chorus, drawn from the Woman's Benefit Association, an international insurance group. She is also actively identified with the Chicago Artists Association, which presents month-

(Continued on page 222)



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The concert closed with its most important work—the Quintet for piano and strings by Dmitri Shostakovich, which received its first performance in this city. The work was played by the recitalist and the Philharmonic String Quartet, and played admirably well. Miss Hartman showed herself to be an ideal chamber music player.

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Mezzo-Soprano

Chicago Opera Company
500 Kimball Bldg., Chicago, Ill.



Moffett Studio
Ralph McCallister, Director of the Adult Education Council in Chicago

Chicago

(Continued from page 221)

ly member recitals in Curtis Hall. The Musicians Club of Women, in its sixty-eighth year, continues its policy of introducing unknown artists to Chicago. Three public recitals a year are given, together with member recitals every two weeks. The annual May luncheon brings a review of the club's activities for the year, and the induction of officers and board of directors. A special musical program is also given.

The Paulist Choristers of Chicago, directed by Father Eugene F. O'Malley, will give a concert in Orchestra Hall on May 2. This ensemble is thirty-nine years old and has been directed by Father O'Malley for fifteen years. A special program has been arranged in celebration. The Paulist Choristers are giving concerts at various army and navy centers throughout the Middle West. The Summer will be spent at the Paulist Choir Summer School in Rhineland, Wis.



Nicolai Malko,
Conductor of the
Women's Sym-
phony



Edgar Nelson,
Conductor of the
Apollo Musical
Club



Lucy Atkinson,
Conductor of
Two Chicago
Choruses



Father Eugene F.
O'Malley, Con-
ductor of the
Paulist Choristers



Warren E. Thomp-
son, of Allied Arts
Corporation



Edgar L. Gold-
smith, of the
Allied Arts Cor-
poration

CHICAGO PLAYERS ENLIST SOLOISTS

**Milstein and Piatigorsky,
Somer and Francescatti
Play under Lange**

CHICAGO, Feb. 1.—An amazing record was achieved by the Chicago Symphony, Hans Lange, conductor, when it played to a \$2,387,000 house, on Jan. 27, with Nathan Milstein, violinist, and Gregor Piatigorsky, 'cellist, as soloists. This sum represented war bond purchases made for seats in Orchestra Hall, the largest amount ever raised by any musical performance, according to Norman B. Collins, state administrator of the Illinois War Savings staff.

The soloists, orchestra members and the house management, all donated their services for this concert, even special Victory programs being supplied gratis by a local printing concern. The concert did not begin until almost 9 o'clock so that even traditional late-comers were seated when Mr. Lange mounted the podium to direct the 'Star-Spangled Banner'.

The Victory motif dominated the concert, with Beethoven's Fifth Symphony and Roy Harris's American Overture, 'When Johnny Comes Marching Home'. It was

the first joint appearance in Chicago of Mr. Milstein and Mr. Piatigorsky, but their playing of the Brahms Double Concerto was unalloyed pleasure to hear. They added a Handel Passacaglia as an encore. The orchestra was imbued with the spirit of the occasion, ably guided by Mr. Lange.

First Violist Is Soloist

Milton Preves, the first viola player, was soloist at the concerts on Jan. 21 and 22.

Symphony No. 5, B FlatSchubert
Suite for Viola and Orchestra.....Bach
Symphonic Poem, 'Pastorale' d'été'.....Honegger
Suite, from 'Háry János'.....Kodály

Mr. Preves' splendid playing enhanced the laborious Bloch Suite, a work which seems to offer little recompense for the amount of time and study necessary to assimilate it. Mr. Preves, by judicious use of tone coloring and innate musicianship, gave greater value to its interpretations than the composition seemed to warrant.

A fine reading of the Schubert Symphony No. 5 in B flat began the concert, Mr. Lange drawing full measure of beauty from the score. The Honegger symphonic poem had an idyllic quality, subtle but sustaining in its playing. The Kodaly suite from 'Hary Janos' was replete with humor and bravado easily discernible.

A young Viennese pianist, Hilde Somer, made her debut with the orchestra on the afternoon of Jan. 28.

Overture to 'Anacréon'.....Cherubini
Concerto for Piano No. 1 in G Minor,
Op. 25Mendelssohn
Symphony No. 2, in D, Op. 43.....Sibelius

The Mendelssohn Concerto seemed especially suited to Miss Somer. It has the necessary brilliance, a sustained melodic line and other qualities to test a young artist's capabilities. Miss Somer's playing was sympathetic, employing a singing tone well poised.

The orchestra, conducted by Mr. Lange, gave its usual excellent support in the concerto, and the Sibelius Symphony No. 2 was well played. The concert began with the litanies overture to 'Anacréon' by Cherubini.

Dukas Work Introduced

Zino Francescatti, violinist, appeared with the orchestra for the concerts on Jan. 28 and 29.

Concerto for Strings and Two Wind
Orchestras in F.....Handel
Introduction to Act III, 'Ariane et
Barbe-Bleue'Dukas
(First performance)

Symphony No. 3, F, Op. 90.....Brahms
Concerto No. 1 in G Minor.....Bruch

His playing of the Bruch concerto was a full measure of lovely phrasing and coloring. The Brahms

Symphony No. 3 was conducted by Mr. Lange with fervor which seemed communicated to the orchestra with redoubled beauty. A first performance of Dukas's Introduction to Act III, 'Ariane et Barbe-Bleue', disclosed an imaginative fantasy performed with unerring feeling by the orchestra. The concert began with the graceful playing of Handel's concerto for strings and two wind orchestras.

CHARLES QUINT

CHICAGO FORCES IN MILWAUKEE

**Symphony Heard Under
Defauw and Lange—Ballet
Theatre Attracts**

MILWAUKEE, Feb. 5.—Notwithstanding the times, the gas rationing and the huge snow banks, our loyal music lovers turned out in large numbers for the two concerts by the Chicago Symphony, and were well repaid. The guest conductor on the Jan. 4 program was Désiré Defauw. The symphony of the evening was the Beethoven No. 7. The orchestra gave the conductor of its best and the evening was a pure delight. Also of interest in the program were the Debussy nocturnes 'Nuages' and 'Fêtes'.

Hans Lange was again in command at the second concert, Jan. 18, and opened the evening with the Corelli Concerto Grosso for String Orchestra. The high spot of the evening was the Concerto for 'Cello in B Minor by Dvorak,

(Continued on page 223)



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**DOROTHY
CROST**
pianist

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64 East Van Buren St., Chicago, Ill.

Chicago Symphony in Milwaukee

(Continued from page 222)

played by Edmund Kurtz, first cellist of the orchestra. A most enthusiastic reception was given this gifted artist, and it was well earned. Mr. Lange and his men gave an exceptionally fine accompaniment for Mr. Kurtz and in all it was a most dramatic performance. The second half of the evening was made up of 'Escales' by Ibert and Orchestral Fragments from 'Daphnis et Chloé' by Ravel. Margaret Rice was the manager.

ANNA R. ROBINSON

Illinois Federation Gives Ambulance to Naval Hospital

CHICAGO, Feb. 1.—An ambulance purchased by the "fighting musicians of Illinois", gift of the Illinois Federation of Music Clubs, is on route to the U. S. Naval Hospital at Great Lakes, Ill. Contribution of a valuable ring by the president of the Illinois Federation, Mrs. Royden J. Keith of Chicago, started the ambulance fund, and other Federation members were quick to offer gifts. Although every State Federation has an active War Service program which involves contribution of records, phonographs and musical instruments to camps, naval bases and outgoing transports, Illinois is believed the first State Federation to start an Ambulance Fund.

Ensemble Appear in Chicago

The Fine Arts String Quartet: Leonard Sorkin and Bernard Sensen, violins; Sheppard Lehnhoff, viola; Karl Frod, cello, assisted by Ernest Guntermann, flute, and Franz Pfau, pianist, gave a concert in Fullerton Hall, on the afternoon of Jan. 24, featuring the Shostakovich Quintet for piano and string quartet. The playing was clear and had a vivacious sparkle. Other works heard were the Mozart quartet in D, for flute, violin, viola and cello, and the Dohnanyi quartet in D flat.

The St. Olaf Choir, F. Melius Christiansen, director, paid its annual visit to Chicago on Jan. 25, delighting anew with the sustained beauty and unity of its singing.

C. Q.

Notre Dame Group Give Operas

NOTRE DAME, IND., Feb. 5.—Performances of Gilbert and Sullivan operas have been presented during the past year by the Notre Dame Savoyards, under the direction of

Cecil Birder, in Washington Hall of the University. Among them have been 'Pinafore', given during May, 'Trial by Jury', during July, and 'Patience' during December. Each production was given several performances, and in each instance there were special performances for the United States Naval units in the vicinity.

TWO ORCHESTRAS HEARD IN CHICAGO

Speaks Sings with Women's Symphony—Mitropoulos Forces Visit

CHICAGO, Feb. 1.—Margaret Speaks, soprano, was the guest soloist at the fourth and final concert this season in Orchestra Hall of the Woman's Symphony, conducted by Nicolai Malko. Miss Speaks delighted with the charm of the various works she sang. She added several encores.



Margaret Speaks

The orchestra gave a comprehensive reading of the Brahms Symphony No. 2, Mr. Malko conducting with assurance and definiteness. Other items on the program included a first Chicago performance of Stringfield's 'A Negro Parade', of distinct color and strong rhythmic background. The orchestra seemed especially in the measure of the Polka and Fugue, from Weinberger's 'Schwanda the Bag-Piper'. Weber's Overture to 'Der Freischütz' began the concert.

The Minneapolis Symphony, Dimitri Mitropoulos, conductor, with Joseph Szigeti, violinist, as soloist, appeared at the Civic Opera House on the afternoon of Jan. 31, in the 'History and Enjoyment of Music' series of events.

Mr. Mitropoulos' conducting of the Brahms' Symphony No. 1 had the requisite restraint and well-contrasted climactic force. Mr. Szigeti played the Brahms's Concerto in D, Op. 77, with the admirable artistry and musicianship long associated with him.

CHARLES QUINT

From Sept. 14 to 19, the Wessex Philharmonic from Bornemouth, England, gave a festival at the Theater Royal. Conductors were Charles Hambourg, Stanford Robinson, Richard Austin, Anatole Fistoulari, Reginald Goodall and Clarence Raybould.

NASM APPROVES MEMBER SCHOOLS

Commission on Curricula, Graduate and Executive Committees Hold Meeting in Chicago — List New Classifications

CHICAGO, Feb. 5.—At a joint meeting of the Commission on Curricula, the Graduate and Executive Committees of the NASM held here from Dec. 27 to 29, several matters of general policy during the war were promulgated.

As a result of the work of the Graduate Committee over a period of six years, during which time standards for graduate work in music and criteria for judging these standards had been formulated, the Committee reported that it had considered the work of all member schools and registered its approval of graduate offerings of thirty-two of them. In its deliberations it realized that there were various fields of concentration for graduate degrees and that all schools were not equipped or staffed to offer work in all. Thus of the thirty-two, twenty-six were approved in applied music, twenty-four in composition, eight in the pedagogy of theory, five in the entire field of musicology, thirteen in music history and criticism, twenty-five in music education, and two each in church music and musical psychology.

Roster of Approved Schools

The list of schools approved in one or more fields is as follows: American Conservatory, Chicago; Arthur Jordan Conservatory, Indianapolis; Boston University College of Music; Chicago Conservatory; Chicago Musical College; Cincinnati Conservatory; Cleveland Institute of Music; College of Music of Cincinnati; Cosmopolitan School of Music, Chicago; De Paul University, Chicago; De Pauw University; Eastman School of Music of the University of Rochester; Illinois Wesleyan University; Indiana University; Michigan State College; Minneapolis College of Music; New England Conservatory, Boston; North Texas State Teacher's College, Denton; Northwestern University; Oberlin Conservatory; Smith College; Syracuse University; University of Arizona; University of Illinois; University of Iowa; University of Kansas; University of Michigan; University of Missouri; University of North Carolina; University of Oklahoma; University of Southern California; Yale University.

Changes in the membership list and the classifications thereof as recommended by the Commission on Curricula and approved by the executive committee were as follows: elected to full membership, University of Texas;

to associate membership, Iowa State Teachers College, Cedar Falls; Du-luth State Teachers College; Knox College, Galesburg, Ill.; University of Redlands, Cal.; to Junior College membership: Hockaday School, Dallas, Tex.; St. Rose College of Music, La Crosse, Wis. The following associate members were promoted to full membership: University of Miami, Fla.; Mississippi Southern College, Hattiesburg; Williamette University, Salem, Ore.; College of the Holy Names, Oakland, Cal.; Montana State University, Missoula; Ohio Wesleyan University, Delaware; Boston University College of Music. Promoted to full membership, liberal arts college classification were Meredith College, Raleigh, N. C.; Coker College, Hartsville, S. C. The promotion of the Memphis College of Music to full membership as of June 1, 1942, was announced.

In view of the fact that the regular annual meeting was postponed at the request of the Office of Defense Transportation, it became necessary to forego the annual election of officers and committee members; those now holding office were requested by the Executive Committee to continue until a meeting of the entire membership could be called.

EDUCATORS TO MEET

Six Sectional Wartime Institutes Planned for Early Spring

Six sectional wartime institutes, formerly known as conferences, are planned by the Music Educators National Conference for early Spring. The Southwestern Institute will be held at Oklahoma City, Okla., March 12 to 15; the Eastern at Rochester, N. Y., March 19 to 23; North Central at Cincinnati, O., March 26 to 29; Southern at Atlanta, Ga., April 6 to 8; Northwestern at Eugene, Ore., April 9 to 12, and California-Western at Santa Barbara, Cal., April 19 to 22.

It is anticipated that the 1943 meetings will be streamlined, with brilliant festival programs largely curtailed and attendance drawn mainly from the area of the convention city and state.

Trapp Family to Sing in New Jersey

NEWARK, N. J., Jan. 20.—The Trapp Family Singers have been engaged by the Griffith Music Foundation for an entire week, beginning on March 29, to give a series of programs in outlying communities of northern New Jersey. The concerts are sponsored by the Board of Education and the Griffith Music Foundation, and will be given in schools in Jersey City, Passaic, Newark, Hillside, East Orange, Roselle, Paterson, Montclair, Linden, Elizabeth, and Maplewood.

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Serge Koussevitzky, Conductor of the Boston Symphony

By GRACE MAY STUTSMAN

BOSTON, MASS., Feb. 5.

CONSIDERING the dislocations which dim-outs and traffic problems have presented to residents in and near Boston, the concert halls have been remarkably well filled so far this season. There have been fewer events, of course, but generally speaking they have been of better quality. The professional musician of recognized ability has continued to draw his customary audiences; in many instances those audiences have been larger than in some years past.

The absentees have been the younger musicians whose talents have warranted a formal debut upon the concert stage. The usual winter influx of these young people has been noticeably small. The men, of course, are easily accounted for; many have volunteered and many have been drafted into military services. It is rather surprising, however, to find so large a percentage of the young women deserting music, temporarily, for the shop. Several among those of this writer's immediate acquaintance have put down a beloved instrument to take up pliers or measuring rod.

It is not easy to foretell just how far this suspension of musical talent will affect the concert programs of the future. When the present emergency is past, will the young musician re-enter his chosen field, and continue to cultivate his talent, or will he consider himself "too old" and make music an avocation? One

Boston

General Improvement in Quality of Music Accompanies Decrease in Number of Events—Symphony Weathers Stormy Season under Koussevitzky and Plans Summer Programs—Other Orchestras Continue Busy Calendars—Celebrity Concert Series, New England Conservatory, Organizations and Schools Lists Ambitious Schedules—Managers Face Serious Problems, Present Local Artists in Addition to Visiting Recitalists

thing is certain, and that is that music will have a more definite place in our economic scheme than ever before. Factories have already incorporated music as part of the daily curriculum, and industrialists will, with competent assistance, find increasing uses for music in their various fields of activity.

Music in Technical Fields

That music has already been found valuable in the technical field has been demonstrated at Symphony Hall this winter. In common with most musical organizations, the Boston Symphony has definitely encouraged service men and women to attend its concerts. When possible, these music lovers have been invited guests although, by virtue of its subscription list, such invitations must of necessity be limited.

One of the notable things regarding this attendance is the preponderance of men technically trained. Each season the colleges in our neighborhood are represented on the subscription list of our orchestra; students from Boston University, Tufts, Harvard and Technology become regular subscribers to at least one of the several series of concerts played by the orchestra, either in Boston or in Cambridge. It is informative to find that the Institute of Technology alone is represented by 100 subscribers.

At first thought, there seems to be little in common between the concord of sounds produced by a perfectly attuned orchestra, and the seeming discord of sound produced by mechanical contrivances, but those with a memory for such things will recall that during the last World War the most alert airplane mechanics and pilots were those who were sensitive not only to tone, but to gradations of tone. History now repeats itself in the presence of this new group of technical men at our concerts. Who knows but that the highly trained technician of the future will receive a certain amount of "basic training" in music?

Our Boston Symphony has passed through one of the most stormy periods in its history, since the last SPECIAL ISSUE of MUSICAL AMERICA came from the presses. It has weathered the various gales and emerged upon calmer seas, thanks to the diplomacy of Serge Koussevitzky and some shrewd "trading" upon the part of the trustees. Bostonians are grateful for the privilege accorded their orchestra, for having contributed in some small measure to the development of certain regulations which will

affect not only itself alone, but every other major orchestra in the country.

To Give Ninth Symphony

In April the orchestra is to present Beethoven's Ninth Symphony at a Pension Fund concert, circumstances permitting. The vocal score has been assigned to the Harvard-Radcliff choristers, of which G. Wallace Woodworth is conductor. Both Dr. Koussevitzky and Dr. Woodworth are hopeful that the complete conversion of Harvard to the war effort may not take place until after this performance, at least.

Following the completion of the regular series of concerts on May 1, the orchestra will commence its regular season of "Pops" in Symphony Hall, conducted by Arthur Fiedler. Whether it will then move on to the Esplanade for the Summer series of open air concerts remains to be seen. Whether the Tanglewood concerts, with even a student orchestra, can be given, is also debatable at this writing. Unfortunately, no one can look far enough into the future to discern what is in store for the summer music schools of the country.

It is rather significant that our orchestra maintains a large clientele among the colleges of the eastern and middle western states. It gives eight concerts at Harvard, for instance, and two at Yale. It also visits the Eastman School of Music in Rochester, the Connecticut College for Girls, Rutgers College, Smith College, and travels as far west as Michigan University at Ann Arbor, despite the difficulties and discomforts which are encountered by the civilian traveller.

Youth Concerts Flourish

The Boston Symphony is again contributing eighty-five players to the Youth Concert group conducted by Wheeler Beckett, and the symphony men who are the exclusive members of this smaller orchestra appear to enjoy it as much as do the young listeners who flock to hear them. It is little short of amazing that this activity should continue this winter; but somehow the young folks manage to arrive and virtually fill Symphony Hall, and their enthusiasm is probably one of the most satisfying experiences encountered by their seemingly indefatigable guide and mentor, Mr. Beckett.

One of the casualties of the war has been the Women's Symphony,



Arthur Fiedler, Conductor of the Boston Symphony "Pop" Concerts

over which and with which Alexander Thiede labored so faithfully. The orchestra was capable of better performances than often befell, yet upon numerous occasions it gave distinguished presentations of lesser known music.

Another war casualty is the Boston String Orchestra, of which Jules Wolfers was founder and conductor. It is "out" only for the duration, however.

The Boston Civic Symphony, Joseph Wagner founder and conductor, continues to pay its own way and to surmount obstacles which might daunt a less valiant organization. One concert has already been given in Jordan Hall. The next one, scheduled for Feb. 25, will be a special ballet evening with the Jan Veen Studio Dancers as assisting artists. The final event on April 25 will be a special joint concert with the Apollo Club Male Chorus, of which Wheeler Beckett is conductor.

Chamber Music Concerts

The Boston Society of Ancient Instruments continues its unique programs this winter under the able direction of Alfred Zighera and Putnam Aldrich. The player-personnel remains the same as in former years, namely: Gaston Dufresne, Albert Bernard and Paul Fedorowsky, in addition to the

(Continued on page 225)



Mishima Studio

Aaron Richmond, Impresario of the Celebrity Concert Series in Boston

Boston

(Continued from page 224)

Messrs. Zighera and Aldrich. One concert has been given this season, others are scheduled for Feb. 25 and April 8.

The Zighera Chamber Orchestra, founded and conducted by Bernard Zighera, is temporarily in abeyance. Another temporary eclipse is of that veteran chamber organization, the Boston Flute Players' Club, of which Georges Laurent has been musical director since its first meeting in 1921.

The Boston String Quartet (Harrison Keller, Alfred Krips, Georges Fourel and Alfred Zighera) has given one concert in Boston; two more are scheduled. Mr. Keller reports an extremely full playing program this season, with a considerable number of out-of-town engagements.

The Stradivarius String Quartet, now resident in Boston, is also filling a full schedule. Made up of Wolf Wolfinson, Bernard Robbins, Marcel Dick and Iwan d'Archambeau, the quartet is presenting a series of six concerts in Boston this winter under the auspices of the Boston University College of Music, Alfred Meyer, dean, in cooperation with the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, D. C. The remaining concerts in this series will be given on Mar. 9 and 30, and April 27.

Among recitalists to be heard during the coming months is Artiss deVolt, harpist, who will play a program of unusual works for that instrument in the concert room of the women's City Club on the afternoon of Feb. 14. She will be assisted by Frances Snow and Verne Q. Powell, flutists; Dolores Rodriguez will be at the piano. Among other works, Miss deVolt will offer Handel's Harp Concerto in B Flat, accompanied by two flutes, and the Mozart Concerto in C for flute and harp.

'Victory' Programs

The 'Victory' Concerts for Service Men and Women at the Boston Museum of Fine Arts, have "taken hold" and are giving great pleasure to countless members of our armed forces. At the Gardner Museum, standing room only has been the order at the regular Sunday afternoon concerts. The Gardner Museum also offers week-day concerts as well, which are surprisingly well attended, considering that the gallery is slightly off the beaten path.

The Handel and Haydn Society is continuing its activities, despite the inroads among its tenors and basses, and at the holiday season gave its annual presentation of 'The Messiah' conducted by Thompson Stone. If circumstances permit, the society will give a Spring concert.

The Celebrity Series of Concerts which has been offered again this winter by Aaron Richmond, has met with gratifying success. Most of the events have been sold out. Concerts yet to come include those of the Messrs. Busch and Serkin in Jordan Hall, Feb. 28; Artur Schnabel in Symphony Hall, March 7; Louis Kaufman, in a Boston



Wheeler Beckett, Conductor of Youth Concerts Given by the Boston Symphony



Quincy Porter, New Director of the New England Conservatory of Music



Thompson Stone, Conductor of the Handel and Haydn Society

debut recital of music for violin, in Jordan Hall, March 11; Hilda Banks, pianist, in a Boston debut March 14, and Jascha Heifetz in Symphony Hall, March 21.

One of the disappointments of the Spring season will be no opera. We shall miss the annual visit of the Metropolitan Opera.

The Boston Morning Musicales continue to draw capacity audiences to the ballroom of the Hotel Statler. Mrs. John W. Myers is the general chairman of this enterprise, by which the Boston School of Occupational Therapy benefits. Artists who have already appeared on these programs are Helen Traubel, Vronsky and Babin, Dorothy Maynor and Yehudi Menuhin. Jarmila Novotna will sing on Feb. 10, and Jan Peerce sings on March 3.

Meets War Time Problems

The New England Conservatory of Music, in common with most music schools, is finding enrollment curtailed, especially among the young men. Already several score are now in the armed forces and more will have gone by the time this article is in print. Quincy Porter, the new director, is meeting the various problems of war-time administration with considerable ingenuity and, so far as this writer is aware, there have been no casualties to the curriculum. The orchestra, of course, is feeling the depletion of its ranks, but by assigning music of the type suitable to fewer instruments, the orchestra concerts continue to be a feature of the school life.

As might be imagined, the various musical clubs and societies are not as active as formerly, yet many of them are carrying through their individual programs for the year with singular success. The Musical Guild offers, as usual, opportunities for young musicians to be heard on its programs; the Music Lovers' Club holds its meetings in New England Mutual Hall and presents both young artists and those with more established reputation. The Massachusetts Federation of Music Clubs is furthering the work it began last year among the various army camps in New England under the general direction of Marie Bergeron, president.

The Malkin Conservatory and the

Longy School (Cambridge) are serving a gratifying quota of students and giving enjoyment to their elders through concerts which are open to the public. In this latter activity, they are joined by the New England Conservatory, which also sponsors concerts of notable worth, open to the public at no charge.

Although Boston has not been too fertile a field for managers in general, it is equally true that the talent handled by our local people is being booked elsewhere with very satisfactory frequency. Melvin Ross, of the Affiliated Lecture Management,

reports that he has placed lectures and musicians as far afield as New York State with great success; and while there have been inevitable cancellations, the number has been comparatively negligible and gives him no cause for alarm. He looks forward to next year with confidence, as the bookings so far would indicate that people still want first artists and are willing to pay the price of considerable personal inconvenience to attend concerts and lectures.

A. H. Handley is now interested
(Continued on page 230)

SIBERIAN SINGERS



NICHOLAS VASILEFF, DIRECTOR

"But if the SIBERIAN SINGERS were not many they had volume to spare. They made the resonance of a double handful of singers count for three times their number . . . the singing was well unified and readily controlled by the slightest gesture of Mr. Vasileff."

—Oscar Thompson, *New York Sun*

SIBERIAN SINGERS SHOW SUPERB MUSICIANSHIP

. . . they were not merely one more group of Russian Singers but in the estimation of the writer, who has been fortunate in hearing a great deal of Russian Music first and last, it was the finest Russian group that has been heard in America.

—George Harris, *Richmond (Va.) Times-Dispatch*

SIBERIAN SINGERS DEEPEN IMPRESSION OF LAST YEAR

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—J. Lawrence Erb, *The Day, New London, Conn.*

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Eugene Ormandy, Conductor of the Philadelphia Orchestra

Philadelphia

Eugene Ormandy Shares Honors with Guests in Orchestra Season—Soloists also Add Interest—Regular Appearances in Other Cities Continue Although Extended Tours Are Cancelled for the Duration—Boston and New York Symphonies Appear and Local Philharmonic and Little Symphony Series Maintained, Other Ensembles Forced to Disband—Philadelphia, Metropolitan and La Scala Companies Present Opera Fare—All Star Concert Course and Forum Give Programs of Interest

By WILLIAM E. SMITH

PHILADELPHIA, Feb. 3

PHILADELPHIA'S 1942-1943 musical season manifests substantial and diversified activities and encouraging accomplishments despite the war and consequent conditions, although these have had and are having their effects on organizations, audiences, concert-planning, et cetera.

In its forty-third season and unchallenged as the city's premier musical and artistic institution, the Philadelphia Orchestra has had few changes in personnel thus far. Concerts are well attended, with men and women in uniform generously represented, and Harl McDonald, manager, views the general situation as "very good." There has been some reduction in subscribers' lists, but Mr. McDonald states that sales of single seats (exceeding those of the past three seasons) go far to compensate.

With most of the programs under the guidance of Eugene Ormandy, musical director and regular conductor, the orchestra's home engagements at the Academy of Music include twenty-eight pairs of Friday afternoon and Saturday evening concerts; a Monday night series of ten; five 'Concerts for Youth'—at low prices and for age groups from 14 to 25; three children's concerts. As guest-conductors, Hans Wilhelm Steinberg and Arturo Toscanini appeared during November, and the latter is scheduled for another group in late February. Saul Caston, associate conductor, will lead a set in mid-February—a regular pair and a children's list.

Several soloists have been heard. Booked for the coming period are Fritz Kreisler, Carroll Glenn and Joseph Szigeti, violinists; Claudio Arrau and Arnaldo Estrella, pianists; Gregor Piatigorsky, 'cellist, and Selma Guerra, saxophonist, at a youth concert in April. Mary van Doren is serving as commentator at the children's concerts.

Feature American Works

The programs this season are giving increased attention to contemporary pieces, and more works by American composers denote a widening and welcome interest in our native achievements in the realm of creative music. Among American compositions for ensuing months are David Van Vactor's 'Overture to a Comedy' No. 2, Paul Creston's Symphony No. 2, Carle-

ton Cooley's 'Caponsacchi' and Robert Elmore's suite, 'Three Colors'.

The orchestra continues its established series in New York, Baltimore and Washington, and is meeting obligations in cities not too far "as the train goes" from Philadelphia. However, war-time transportation restrictions have compelled the cancellation of many concerts calling for special cars and long distance travel; and as things look now, extensive tours are out for the duration.

Considering the orchestra's season as a whole, mention should be made of highly successful 'Camp Concerts' at Fort Dix, Atlantic City and other training centers and of 'Pop' programs at the United Service Club in Philadelphia with some of the principal musicians as soloists.

Other Orchestral Concerts

As formerly, visits by major orchestras from other cities are confined to the Boston Symphony (in February under Philadelphia Forum auspices) and the Philharmonic-Symphony Society of New York, Bruno Walter conducting (in April as the final event in the All Star Concert Series).

Among local groups, the Pennsylvania Philharmonic Orchestra—consisting of professional instrumentalists and led by Luigi Carnevale—forecasts three concerts. The American Little Symphony, of which Joseph Barone is the founder-conductor, has given one concert and two others are in prospect. Dedicated to the presentation of young American composers, conductors and artists, the ensemble is made up of Philadelphia Orchestra musicians. The Philadelphia Chamber String Sinfonietta, Fabien Sevitzy, founder and sole conductor, announces two concerts in April. In its sixteenth year, it comprises about twenty Philadelphia Orchestra string players. The New Center of Music Chamber Orchestra, with two fine seasons to its credit under Joseph Levine's direction, is at present inactive and may not resume until after the war, many of its young members being in service or subject to the draft.

Another 'casualty' is the Pennsylvania WPA Symphony which, with other local WPA Music Project units, ceased to function late in January as a result of the current liquidation of the Work Projects Administration. In the past three



Adrian Siegel

Harl McDonald, Manager of the Philadelphia Orchestra

years with Guglielmo Sabatini as conductor, and in preceding seasons since their inception in January, 1936, the successive WPA symphony orchestras here achieved a total of nearly 1,000 performances, including public concerts, music appreciation programs in schools, radio broadcasts, and, in the past months, bookings in connection with Civilian Defense and War Savings Bonds sales. In program-making, works by American composers, especially Philadelphians, were accorded frequent recognition and many opportunities were provided for talented young soloists to make their debuts.

The city's semi-professional and non-professional orchestras carry on. Marking the twenty-second season, the Women's Symphony, J. W. F. Leman, conductor, is giving several concerts. Mr. Leman is also director of the Germantown Youth Orchestra. The Germantown Symphony, Jeno Donath, conductor; the Oak Lane Symphony, Dr. Harry Peoples, conductor, and other groups continue although personnel and ensemble are impaired through members being in the armed services or busy with war-production, Civilian Defense, and other timely concerns.

The Opera Prospers

Now in its fifth year, the Philadelphia Opera Company is ably holding its own locally, and also records a notable expansion as a touring organization with an impressive number of successful performances in other cities already credited and more out-of-town



Saul Caston, Associate Conductor of the Philadelphia Orchestra



David Hocker, Manager of the Philadelphia Opera Company and of the Robin Hood Dell



Sylvan Levin, Director of Philadelphia Opera

visits ahead. According to David Hocker, manager, the tours have been profitable financially and demonstrated a growing appreciation for opera. Cities and towns in the Mid-West, New England and the South enjoyed the company's sojourns.

For its hometown series in the Academy of Music, the company projected seven presentations. Offered to the present and gratifying as to style and spirit have been 'The Marriage of Figaro,' 'The Cloak' ('Il Tabarro') and 'The Old Maid and the Thief' (as a double bill), and 'The Bat' ('Die Fledermaus'). With the exception of 'The Cloak,' under Ezra Rachlin, associate-conductor, the productions were supervised by Sylvan Levin, general artistic and musical director. Still on the calendar and to be conducted by Mr. Levin are 'Faust' Feb. 9; 'Pelléas and Mélisande,' March 2; 'La Bohème,' March 16, and 'The Barber of Seville,' March 30.

In keeping with avowed purposes, operas are in English (with clear enunciation emphasized); the singing personnel consists of young American artists; great attention is

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Philadelphia



William K. Huff, Executive Director of the Philadelphia Forum

(Continued from page 226)

devoted to ensemble and effective 'theater,' and, in order to solicit popular interest and support, prices range from seventy-five cents to \$2.75.

Henry E. Gerstley is president. The staff, in addition to Messrs. Hocker, Levin and Rachlin, includes Hans Wohlmuth, stage-director, and John Harvey, production manager and scenic designer.

The Best in Years

The Philadelphia LaScala Opera Company, with Mrs. Walter A. Knerr as president and Francesco Pelosi as general manager, reports the best season in years. Favoring the time-proven operas of the standard repertoire and placing experienced singers, including guest artists from the Metropolitan Opera, in the principal roles, the company has a large and responsive following. Capacity houses are the rule.

A current collection of nine Academy of Music performances has been partially consummated with 'Aida,' 'Rigoletto,' 'Carmen' and 'Lucia di Lammermoor.' 'La Bohème' is due Feb. 11; to be followed by 'La Traviata,' March 3; 'Tosca,' March 24; 'The Barber of Seville,' April 7, and 'La Gioconda,' April 30. Besides its local



Henry E. Gerstley, President of the Philadelphia Opera Company

performances, the company is giving a Baltimore series and there may be more out-of-town trips in the Spring.

The conductoral board enumerates Angelo Canarutto, Giuseppe Bamboschek (for most of the operas) and Herbert Fiss. Benjamin Altieri is stage director, and William Sena the ballet-master.

Now completed, the Metropolitan Opera Association's Philadelphia series brought 'Don Giovanni,' 'Tristan and Isolde,' 'Tosca,' 'Lucia di Lammermoor,' 'Der Rosenkavalier,' 'Boris Godounoff' and 'La Traviata'—three bills less than the ten on the 1941-1942 roster. Near-capacity audiences turned out, indicating that the Met can still count on a hearty response to its Philadelphia visits. Gasoline rationing and the recent OPA ban on pleasure driving apparently had little effect on attendance, so far as this writer could observe.

Recitals and Chamber Music

The Philadelphia All Star Concert Series under Emma Feldman's management seems stronger in the public's affections than ever, the Academy of Music having been crowded for the three programs already past. Capacity audiences are anticipated for Jascha Heifetz, Feb. 4, and the New York Philharmonic-Symphony of New York with Bruno Walter, April 6. Miss Feldman also announces Academy of Music dates by Oscar Levant, March 9; Nelson Eddy, March 26, and the Ballet Theater, April 8 and 9. In addition, she will handle recitals by resident artists and groups.

In the course of its twenty-second season, the Philadelphia Forum, William K. Huff, executive director, has contributed some attractive musical and choregraphic lists to date. To come are a February concert by the Boston Symphony and later recitals by Alexander Kipnis and Henrietta Schumann. Rounding out an especially interesting series under the auspices of Swarthmore College, a



Mrs. Walter A. Knerr, President of the Philadelphia LaScala Opera Company

Russian program on Feb. 26 is to enlist Dmitri Markevitch, 'cellist, and Valentin Pavlovsky.

The Philadelphia Pianists Association, closing its second season, and four noteworthy 'Sonata Concerts' on Feb. 15, schedules Irene Peckham-Veley, Walter Hautzig, Eugenie Miller and Ralph Berkowitz for numbers by Beethoven, Scriabin, Ravel, Potamkin and Liszt. Paul Garabedian is chairman of the association of young professional solo pianists which aims to acquaint the public with piano literature through related groups of programs. He reports pleasure at the results attained.

The Twentieth Century Music Group, serving valuably through highlighting present-day composers' music, has fostered three programs to the present point in its fourth season—programs stimulating in interest and finely set forth by the young singers and instrumentalists participating. Other concerts within the next months are looked forward to. Lately formed, the Philadelphia Chapter of the National Association of American Composers and Conductors has sponsored one recital of American music and more are in preparation.

Heard by Men in Service

The American Society of the Ancient Instruments—Ben Stad, founder-director—provided its fifteenth annual two-day festival in November and again demonstrated its highly-specialized and rewarding art in interpreting music of the Eighteenth and preceding centuries. Other recitals—local and in other cities—have been or are to be given, including some at service centers. Mr. Stad is further busy forming other chamber-music ensembles to play for service men. As for many years, the Society besides Mr. Stad includes Jo Brodo, Josef Smit, Maurice Stad and Flora Stad. A new addition, as viola da gamba player, is Benar Heifetz, Philadelphia Orchestra solo 'cellist.

The Curtis String Quartet, another Philadelphia organization nationally prominent in its sphere, re-



Emma Feldman, Manager of the Philadelphia All Star Concert Series

cently finished four programs with assisting artists at the University of Pennsylvania Museum under the auspices of the Chamber Music Society, the series having an important place among the major chamber music concerts here. The ensemble as a whole, and two of its members, Orlando Cole, 'cellist, and Max Aronoff, violist, are to make appearances at the local Franklin Institute during the next weeks. Recitals at various military centers and some thirty bookings in New England, the far West and deep South included, are also on the schedule.

The Franklin Institute recitals referred to in the foregoing will in their course also present a trio program by Edith Evans Braun, pianist; Lea Luboshutz, violinist, and Elsa Hilger, 'cellist and concerts by other artists. The series, supervised by Mrs. Braun, replaces the lecture-recitals formerly delivered by Guy Marriner, now in the Army. The Philadelphia Art Alliance, through its music committee headed by Dr. Thaddeus Rich, proceeds with concerts by guest artists and members. Prospective affairs are to engage Phyllis Moss, pianist, and the three soloists of this season's Philadelphia Orchestra's Concerts for Youth, Barbara Jane Elliott, pianist; Constance Stokes, mezzo-

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Mrs. Mary Louise Curtis Bok, President of the Curtis Institute



Efrem Zimbalist, Director of the Curtis Institute of Music



Kennard-Pyle
Julia E. Williams, President of the Matinee Musical Club

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soprano, and Selma Guerra, saxophonist.

Among the Music Clubs

The Matinee Musical Club, Julia E. Williams, president, heralds a good season featuring fortnightly concerts at the Bellevue-Stratford. Future guest artists are to be Benar Heifetz, 'cellist; Virginia MacWalters, soprano, and Jess Walters, baritone of the New Opera Company; and the Graff Ballet. Programs are also to engage member-soloists as well as the club orchestra, Ben Stad, director; the vocal ensemble, Nicholas Douty, director, and the chorus, Harry A. Sykes, director. There is growing club co-operation in the 'Music for Morale and Victory' movement of the Philadelphia Council of Defense American Unity Music Committee, and with agencies furnishing recreation for service men.

The Philadelphia Music Club, Mrs. Elma Carey Johnson, president, has several Bellevue-Stratford concerts pending, one to present jointly Sylvia Merrill, soprano; Catherine Latta, contralto; Clara Zager, violinist, and Walter Hautzig, pianist, all winners in club-sponsored Young Artists Contests. The chorus, H. Alexander Matthews, conductor, and other club ensembles are billed for appearances. The Duo Music Club, Mrs. Lewis James Howell, president, is holding monthly assemblies with speakers and guest and member musicians.

Observing its fifty-second year, the Philadelphia Music Teachers



Photo-Crafters
Mrs. Elma Carey Johnson, President of the Philadelphia Music Club

Association, Lewis James Howell, president, goes on with discussions on musical pedagogy and recitals. Different problems of music instructors are also considered at meetings of the Philadelphia Music Teachers Forum, Mrs. Catherine S. Martorano, president. Promoting adult educational courses, the Junto includes music appreciation under the direction of Louis Kazze, lecture-recitals now giving attention to string and wind instruments with illustrative talks and numbers by guest musicians. Frances McCollin continues her talks on the Philadelphia Orchestra programs.

Choral Concerts Are Plentiful

Anticipated is the Philadelphia Choral Festival Society's fifth annual Bach series, to take place as usual in St. James's P. E. Church on May 7 and 8 under the leadership of James Allan Dash, the organization's musical director. Listed for performance by the Bach Festival Chorus, soloists, orchestra, organ and harpsichord, are the Mass in F, the 'Magnificat' and additional works, including several of the more famous 'chorale cantatas.' English texts prepared by Henry S. Drinker, the society's president and principal patron, are to be employed for most of the cantatas.

In its forty-sixth season the Choral Society of Philadelphia under Henry Gordon Thunder,

esteemed founder and conductor, is rehearsing for a February production of Mendelssohn's 'Elijah.' Other plans envisage a May performance of Bach's Mass in B Minor—an annual event with the society for nearly two decades. Dr. Thunder, is also director of the Fortnightly Club (male chorus). The Mendelssohn Club, Harold W. Gilbert, conductor, looks forward to a Spring concert, largely comprising a cappella music in which the chorus is highly proficient. Among other choral groups anticipating concerts between now and June are the Orpheus Club, Clifford E. Dinsmore, conductor; the Choral Art Society and Delaware County Choral Society, Clyde R. Dengler, conductor; the Junger Maennerchor, Leopold Syre, conductor; the Madrigal Singers, Henry Hotz, conductor; the Padewski Polish Chorus, Walter Graitis, conductor.

Churches and Schools

The qualities of the programs in a number of the city's churches merit citation, Alexander McCurdy at the Second Presbyterian and Walter Baker at the First Baptist scheduling cantatas by Bach and Buxtehude and major choral compositions by Mozart, Franck, Mendelssohn, Brahms and others, including Richard Purvis, Leo Sowerby and various American composers. Incidentally, nearly all choruses and choirs have had their difficulties with the availability of male voices influenced by the war.

Philadelphia's music schools and conservatories add to the city musical life through recitals and concerts. At the Curtis Institute of Music the roster of faculty soloists embodies Efrem Zimbalist, the school's director, Rudolf Serkin, William Primrose, Gregor Piatigorsky, Alexander McCurdy, Jeanne Behrend and Veda Reynolds; and several graduating students are to be heard. A concert by the Salzedo Ensemble is also announced. This year finds the Institute's student body reduced through the elimination of instruction in wind instruments and orchestra, and a smaller number of male pupils is enrolled because of the war. To date more than 130 graduates and students



The American Society of the Ancient Instruments, Ben Stad, Founder and Director

have entered the services, many continuing their profession however, in army and navy bands, choral conducting and other musical work associated with recreation and morale. With Mrs. Mary Louise Curtis Bok as president, the institute is in its nineteenth season.

Recitals by Boris Koutzen, violinist, and other faculty musicians are among events on the rolls of the Philadelphia Conservatory of Music, Marie Ezerman Drake, director. Isadore Granoff, states that under the auspices of the Granoff Studios faculty artists will contribute a series for the benefit of Russian War Relief. The Clarke Conservatory of Music, Joseph W. Clarke, president, plans further public and intramural concerts; and the Settlement Music School, Johan Grolle, director; the Ornstein School of Music, Leo Ornstein, director, and other institutions are well represented in these fields.

The Academy of Vocal Arts, with Mrs. Clarence A. Warden as president, and Vernon Hammond as executive director and conductor—is relating its efforts to a wartime environment, students and faculty members visiting Fort Dix and other nearby military posts for song recitals, opera performances and other musical entertainment. Eight students have donned uniforms and find congenial labor in organizing musical activities at their respective camps, including the formation of army choruses. This season has witnessed an extension of the Academy's curriculum through the establishment of an evening 'Operatic Workshop' to enable young singers who are non-students at the

(Continued on page 229)

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James Allan Dash, Musical Director of the Choral Festival Society



Vernon Hammond, Executive Director of the Academy of Vocal Arts



Henry Gordon Thunder, Founder and Conductor of the Philadelphia Choral Society



Lewis James Howell, President of the Philadelphia Music Teachers Association



Harold W. Gilbert, Conductor of the Mendelssohn Club



Luigi Carnevale, Conductor of the Pennsylvania Philharmonic

(Continued from page 228)

school to obtain training in opera and acting through study and rehearsal of complete works under the musical supervision of Mr. Hammond and the stage direction of Benno Frank. Mr. Hammond says that the enterprise has proven decidedly worthwhile and that several public performances are in prospect. General student enrollment is up to pre-war levels. New members of the faculty are Clytie Hine Mundy, voice; John Leroy Bawden, theory and music history, and Anna Burstein-Bieler, pianist-coach.

Visiting Organists to Play

The Pennsylvania Chapter of the American Guild of Organists, Robert Elmore, dean, gives notice of coming recitals by members and visiting organists as well as sponsorship of choral programs, some of which will feature works by Philadelphians and other American composers. Cultural Olympics, associated with the School of Education of the University of Pennsylvania, continues as an effective coordinating agency for many of the city's semi-professional and non-professional musical and choreographic groups, arranging concerts and presenting merit awards. Also to be recognized in a survey of Philadelphia's musical achievements are concerts by the music departments of the University of Pennsylvania, Temple University, Swarthmore College and other such institutions in this area, as well as the attainments of various college choristers. Praise is in order too, for the excellent standards main-



Francesco Pelosi, General Manager of the Philadelphia La Scala Opera Company



Henry S. Drinker, President of the Choral Festival Society

tained in public school music with hundreds of pupils active in orchestras, bands and choruses. George L. Lindsay, director of Music Education, and his colleagues look to music as a significant factor in helping morale and relieving tension particularly among high school pupils.

The Symphony Club, Edwin A. Fleisher, founder-president, and Arthur Cohn, musical director and conductor, goes forward with community orchestral training and theory courses. Mr. Cohn is also supervisor of the WPA Music Copyists Project here which has been collecting works by Latin-American composers in addition to compositions by musicians of the United States—scores and parts being kept in a special division of

Philadelphia

the Edwin A. Fleischer Music Collection of the Free Library of Philadelphia.

ENSEMBLES HEARD IN PHILADELPHIA

Gordon Quartet Plays Chamber Program—Local Artists Give Recitals

PHILADELPHIA, Feb. 1.—One of the season's more notable chamber music programs with the Gordon Spring Quartet playing works by Haydn, Beethoven and Dvorak, was heard at a Matinee Musical Club concert at the Bellevue-Stratford on Jan. 19. Also listed were Catharine Latta, Philadelphia Opera contralto and winner of the Harvey Gaul Award, and Frances Townsend, soprano.

Sonatas by Bach, Beethoven, and Rachmaninoff had admirable interpretations by Genia Robinor, pianist, and Benar Heifetz, Philadelphia Orchestra 'cellist, at a Settlement Music School faculty recital on Jan. 21. Brahms' Sonata in F was the principal offering on a list artistically played by Edith Evans Braun, pianist, and Orlando Cole, Curtis Quartet 'cellist, at the Franklin Institute on Jan. 24.

A recent Philadelphia Music Club-Bellevue-Stratford concert engaged Margaret Keiser, soprano; Thelma Davis, contralto, and the club chorus, H. Alexander Matthews conducting. At the Academy of Music Henry Gordon Thunder led a Fortnightly Club event with Barbara Jane Elliott, pianist, as assisting artist.

Top winner in last Summer's Robin Hood Dell Philadelphia Finds Contest and recent recipient of the Naumberg Award, Annette Elkanova at a Curtis Institute of Music recital on Jan. 13 demonstrated brilliant technique in sonatas by Liszt and Hindemith.

Norma Silverman, pianist, and Phyllis Matthews, soprano, pleased at Presser Hall on Jan. 19 under auspices of the Clarke Conservatory of Music. The Conservatory also presented Agnes Quigley and Verna Scott, duo-pianists, and Thelma Davis, contralto, at Ethical Society Auditorium on Jan. 26. Stuart Ross was at the piano for Miss Davis.

In the course of the Junto's music appreciation lecture-recitals by Louis Kazze, William Kurasch, violinist, and William Sabatini, French horn, were heard as guest-artists on Jan. 18 and 25.

The Duo Music Club's January concert scheduled Helen O'Brien, soprano, and Irene Hubbard, 'cellist.

Edwin Hughes, New York pianist-pedagogue and president of the National Music Council, as guest of the Philadelphia Music Teachers Association at Presser Hall on Jan. 27, discussed and convincingly illustrated elements of artistic piano-playing.

Under Philadelphia Forum auspices, Robert and Gaby Casadesus furnished a sterling brand of duo-pianism in numbers by Saint-Saens and Chabrier at the Academy of Music on Jan. 28. Mr. Casadesus's high levels as a pianist were certified in Schumann's 'Carnaval'; three of his own Etudes, and pieces by Fauré and Ravel.

Isaac Feldman, Brazilian violinist, revealed fine technical and tonal qualifications at a recital on Jan. 29, having the able pianistic collaboration of Tibor Kozma. Credited with primary presentations here, were Leopoldo Miguez's attractive Sonata in A and short pieces by Francisco Braga, Henrique Oswald and Edgardo Guerra.

WILLIAM E. SMITH.

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Boston

Mr. Zachareff, in addition to the tours he arranges throughout the Mid-West, Southeastern and New England states, presented in Boston this season the Bali-Java Dancers and Roland Hayes, tenor. The Siberian Singers, Nicholas Vasilieff, director, will again tour this season. It is planned for them to appear in conjunction with Burton Holmes, travel lecturer.

It would seem that New Englanders are returning to a more stable condition of concert going. There is less ceremony, accompanied by the luxury of limousine or other motorized conveyance, and more of the genuine love for music which brings an audience out on foot, by bus, and by street car. This looks like a sure step forward in the development of a music loving public which will take music for its own sake and not because it is considered "the thing" to be seen at this or the other musical event. If music can thus be placed on a more solid foundation, the discomfort and inconvenience of dim-outs and traffic difficulties will not have been experienced in vain.

BURGIN AND SZELL LEAD BOSTON MEN

Symphony Introduces Works by Hindemith and Bennet—Members Play Solos

BOSTON, Feb. 5.—Boston concert halls still glow—inside—despite the latest edict restricting fuel and gasoline in New England.

Richard Burgin conducted the thirteenth pair of programs by the Boston Symphony on Jan. 22-23, offering a first performance at these concerts of the Hindemith 'Nobilissima Visione', a Concert Suite from the Ballet of 'St. Francis', Robert Russell Bennet's 'Sights and Sounds', which the composer lists as an Orchestral Entertainment, was also given its premiere at these concerts, with Mr. Bennett present to take a bow. The program was completed by Tchaikovsky's 'Romeo and Juliet' Overture-Fantasia and Loeffler's 'Pagan Poem', in which Messrs. Sanroma (piano) and Speyer (English horn) gave distinguished assistance.

Casadesus Is Soloist

Mr. Burgin concluded his brief tenure of office as conductor of the orchestra during Dr. Koussevitzky's absence with the pair of concerts in the subsidiary series on Monday night and Tuesday afternoon, Jan. 25-26. Robert Casadesus was heard in the Mozart Concerto in C, for Piano and Orchestra, and there was a repetition of the charming Respighi 'Old Dances and Airs for the Lute' (Freely arranged) and to close there was still another repetition of some Friday-Saturday material in the 'Don Quixote', Op. 35 of Richard Strauss, with Messrs. Bedetti, first

'cellist, and Jean Lefranc, first violist, (both orchestra members) again playing the solo passages.

Although the Respighi and Strauss items again made individual appeal, it was the Mozart with Mr. Casadesus as exponent, that really captured the audience. This is far different music from the Saint-Saëns Concerto, of which the pianist had given such a brilliant performance a few days before. The Mozart was not over-interpreted; the music stood clear cut, as the composer would have had it and as the audience evidently preferred it, since it accorded the pianist another ovation at the Monday concert under review.

For the third week of Dr. Koussevitzky's absence, George Szell took over the baton. This was Mr. Szell's initial bow to a Boston audience, and the program which he chose established him as a man of catholic taste. First there stood the Schubert Symphony No. 7, followed by his own orchestration of the Smetana String Quartet No. 1 ('From My Life') in its first presentation at these concerts, and for closing item, Smetana's 'Vltava' ('The Moldau') Symphonic Poem.

Mr. Szell aroused enthusiasm, not only from his audience but also among the members of the orchestra. He conducted without scores, and evidently belongs to no one school of conducting. His technic is varied, yet he manages to convey his ideas to the players, despite some few exaggerated gestures and a too meticulous attention to small details. This trait, by the way, was especially noticeable in the Schubert Symphony, which became episodic in character instead of the smoothly continuous song which it really is. The work was brilliantly played, with numerous tonal highlights and had our orchestra been of less virtuoso calibre, the performance would have been dis-



The Boston Society of Ancient Instruments: Seated, from the Left, Alfred Zighera and Putnam Aldrich; Standing, from the Left, Samuel Kitrosser, Gaston Dufresne, Albert Bernard and Paul Fedorowsky

astrous to the music. As it happened, Mr. Szell set such a rapid pace and demanded so much by way of tone, that the silken quality of the strings was submerged in the general burst of brilliance. A stimulating performance, yet one listener found something further to be desired.

Mr. Szell's transcription of the Smetana Quartet was cleverly accomplished and skillfully performed. The arranger appeared to catch the spirit of the work and to magnify its best points with discretion. His manner with the 'Vltava' was restrained where such handling would be most effective, and in the end he won an ovation.

And while we are on the subject of orchestral music, a word concerning the recent concert by the orchestra of the New England Conservatory may not be out of order, inasmuch as the occasion offered the unique spectacle of Quincy Porter, director of the school, as solo violist and Mrs. Quincy Porter as solo violinist, in the 'Sinfonia concertante' for violin and viola, K. 364, by Mozart. Director emeritus, Wallace Goodrich conducted the concert, and the program contained, besides the Mozart item, the Respighi 'Old Dances and Aires', the Cherubini Overture to 'The Water Carrier' and the Schumann Symphony No. 4, Op. 120. Everything considered, this was a concert to bring credit to conductor and young people, since conservatory orchestras everywhere, as well as the one here in Boston, are feeling the impact of the war effort. Furthermore, it is our belief that this was the first time in the history of conservatory orchestral concerts anywhere in this country where the soloists for the occasion were the Director and his wife. It is needless to report that they were warmly applauded by the large audience.

GRACE MAY STUTSMAN

Parmenter and Kayes Inducted

Ross Parmenter, assistant music critic of the New York Times, was inducted into the army at Fort Dix early this month. Alan Kayes, associated with Constance Hope and the Press Bureau of the Metropolitan Opera House, entered the army at Fort Upton on Feb. 9.

VISITING ARTISTS APPEAR IN BOSTON

Luboshutz and Nemenoff Give Duo-Piano Program—Efrem Zimbalist Heard

BOSTON, Feb. 5.—Pierre Luboshutz and Genia Nemenoff presented a charming two piano program in Symphony Hall, before an audience which left few vacant seats and which was most enthusiastic. Although this reviewer missed some of the flexible "give and take" which has characterized similar performances of such music in the past, it must nevertheless be recorded that the artists scored a direct hit. The program carried items by Bach, Handel, Saint-Saëns, Chopin, Mussorgsky, Schostakovitch, Glinka and Stravinsky.

Efrem Zimbalist returned to Symphony Hall as the twelfth artist in Aaron Richmond's Celebrity Series, and made a gratifying success in a program composed of works by Schumann-Kreisler, Beethoven, Bach, Conus and Mr. Zimbalist's own Sarasateana. His accompanist was Vladimir Sokoloff.

In New England Mutual Hall, the Edgar Curtis String Orchestra has been heard in a varied program conducted by Mr. Curtis, assisted by Raymond Toubman, oboist, and David Bacon, pianist. The program was well received. In the concert room of the College Club, Olympia Di Napoli, dramatic soprano, was heard in a program of Lieder.

With Reginald Boardman at the piano as efficient accompanist, Roland Hayes, tenor, returned to the concert stage for a recital in New England Mutual Hall on Jan. 26. It was this famous singer's first appearance in Boston in several years, and a capacity audience was there to hear him in a program which comprised all the old favorites, ranging from John Dowland, Porpora and the Bachs, both J. S. and C. P. E., to Debussy, Boardman and Slonimsky. Mr. Hayes can summon some lovely top notes, pianissimi, and one has admiration for the singer's artistry. Especially fine was the portion of the Triptych on the Life of Christ which Mr. Hayes set as final number.

GRACE MAY STUTSMAN



Dr. Hans Kindler, Conductor of the National Symphony

By AUDREY WALZ

WASHINGTON, D. C., Feb. 1.

IN the midst of a season more successful than any in years, Washington concert managers are faced with too many war-created problems to have time to enjoy their triumphs. The blackouts and draft inroads into personnel which loomed large last year seem minor worries today. Instead, managers are struggling with the graver difficulties imposed by gasoline shortage and fuel rationing, by transportation and housing restrictions. Box office receipts, however, keep them cheerful through the struggle, and all admit matters could be worse.

With no crystal ball to help him out, J. P. Hayes, manager of the National Symphony, has adopted the course assumed by several managers. His plans for the future are based on normal conditions. But he is alert to the inevitable daily adjustments which war makes necessary. The fuel shortage produced a ruling that Constitution Hall would not be heated for rehearsals. Promptly Dr. Hans Kindler, conductor, and the men of his orchestra took to long underwear and sweaters for those workouts. The OPA ban on pleasure driving has had no appreciable effect on attendance at the regular concerts, since the hall is situated in a network of convenient transportation.

The orchestra's out-of-town tours

Managers Report Busiest Season in Years Despite Wartime Regulations—National Symphony Lists Full Schedule, Out-of-Town Tours Cut but Not Cancelled—Government Workers Attend Events, Enjoy Special New Series—Uncertainty of Visiting Artists Compensated For by Increased Interest in Local Talent—Note Large Audiences for Chamber Music Concerts

have been pruned, but not canceled entirely. Only the trips—extensive trips—to the South are out for the duration. That section is short on railroad facilities and long on army camps, so the orchestra's longest tour, which once took it on a wide swing through the Carolinas and Florida, has been abandoned. But its regular visits to Baltimore and Richmond have not been affected



Underwood & Underwood
Mrs. Constance Albright Snow, Manager in Washington of Philadelphia Orchestra Concerts

nor its most profitable traveling venture—the tour into New England. The men had to take their train seats and hotel rooms as they found them, but the trip went off as scheduled.

More serious is the effect of gas and rubber shortages on the extra concerts given in the Capital. Whether the popular outdoor Summer concerts at the Watergate will be given this year remains a question. Last year the Watergate Series drew a record attendance for its six weeks season of three concerts weekly—eighteen in all. The huge audiences were made possible by the Capital Transit Company's generous allotment of buses to the spot.

Shortly after the close of the series, however, the Office of Defense Transportation banned the extensive use of buses to places of amusement. Unless that ruling is relaxed, the Watergate concerts cannot be given this year. The concert site—on the Potomac at

Washington, D. C.

the foot of the Lincoln Memorial—is a mile from the center of town and well away from the residential districts. There is no street car transportation. Regular buses could not carry the load. Until that situation is clarified, Watergate plans cannot be definite, but Mr. Hayes is assuming the usual six weeks' season—with a big IF.

The orchestra's "pop" concerts at the Riverside Stadium are, on the other hand, definitely out for the duration. The location of the Stadium poses like transportation



Mrs. Marcel Ancher, Manager of the Washington Chamber Music Guild

problems. However, these concerts, a new venture in the Capital, have not had the immense appeal of the Watergate events. So the "pops" have been dropped from the National Symphony's schedule.

Special Concerts Given

That cancellation has been more than compensated for by special concerts the orchestra has been giving during its regular Constitution Hall season. In addition to its Wednesday (All - Subscription) Series of eight concerts and its ten Sunday concerts, the orchestra added a Beethoven festival on Jan. 18 and 21. Two visiting ballets were scheduled. The first of these, the Ballet Theatre, made very successful appearances on Nov. 18 and 19. The Ballet Russe will arrive March 3 and 4 to satisfy Washington's avid dance public. Another addition to the agenda took the form of three special appearances of the Philadelphia Opera Company, Jan. 4, 5 and 6.

The Wednesday subscription series showed a nice gain of nineteen per cent in subscriptions this year over last, with the result that Constitution Hall is eighty-four per cent sold out. Still to be heard on these Wednesday evenings are José Iturbi, Feb. 17, and Nathan Milstein, March 17. In the Sunday afternoon series, the remaining soloists are to be Evelyn Swarthout, Feb. 28, and Raya Garbousova, March 14.

In addition, a new series has been launched, designed to attract Washington's vast army of youthful government workers who are just trying to get along and would enjoy



J. P. Hayes, Manager of the National Symphony

some music on the way. The series is called the "Fifteen-to-Thirty Concerts"—the figures presumably representing the age limits of those allowed to attend. Older people will be admitted only as chaperones to groups of ten younger ones. There are three of these concerts, one scheduled for January, and one each in February and March. They are not "pop," but neither are they all Brahms. Solid programs have been arranged, each treated very informally with Dr. Hans Kindler making his characteristic comments. Oscar Levant was soloist in January; artist members of the orchestra will do that stint in February; and Elsie Huston in March.

For still younger audiences, the orchestra is playing its regular students concerts in the Washington high school auditoriums. Five of these are scheduled for February, a sixth on March 5, with the gala final concert in Constitution Hall on March 20.

Concerts Begin Earlier

Constance Albright Snow, who manages the Washington appearances of the Philadelphia Orchestra, has been the first manager so far
(Continued on page 276)



C. C. Cappel, Manager of Concert Series in Washington



Mrs. Dorothy Hodgkin Dorsey, Manager of Sunday Concerts in the Capital



Eugene Goossens, Conductor of the Cincinnati Symphony

Cincinnati



Edgar Friedlander, Manager of the Cincinnati Symphony

Special Spring Event, with Symphony Personnel, Sponsored by Thuman, to Take Place of May Festival—Orchestra Limits Number of Tour Engagements



Herman Thuman, Impresario of the Artist Series in Cincinnati

By VALERIA ADLER

CINCINNATI, O., Feb. 5.

ALTHOUGH the number of its out of town tours has been reduced by curtailment of public transportation, the Cincinnati Symphony under Eugene Goossens will make a limited number of trips before the end of its current concert season.

Concerts are to be given in Oxford, O., March 10; Delaware, O., March 18; Toledo, O., March 19; Columbus, O., April 6; Athens, O., April 7; Huntington, W. Va., April 8, and Louisville, Ky., April 13. The manager of the orchestra is Edgar Friedlander.

Plans are being made for a spe-

cial concert in the Spring to fill in time originally allotted to tours. This concert will be something of a sequel to Arturo Toscanini's appearance with the orchestra at Cincinnati on Feb. 13.

Since this Spring was to have been a May Festival Time and since that traditional event has been set back because of wartime conditions, the orchestra personnel probably will be enlisted in a special musical event to be held immediately after Easter by the Cincinnati impresario, J. H. Thuman, manager of the Artist Series and similar attractions. Dr. Thuman was not prepared at press time to disclose details of his springtime enterprise, but he let it

be known that Cincinnati will be given something special.

Incidentally, it was Dr. Thuman who presented Sigmund Romberg with a concert orchestra and soloists in Music Hall recently with such success that the performance will be repeated on the same platform on Feb. 11.

Noted Guests to Appear

The orchestra itself promises an alluring array of programs for the remainder of the season.

Guests to appear are: Arnaldo Estrella, pianist, Feb. 26 and 27; Bidu Sayao, soprano, March 5 and 6; Luboshutz and Nemenoff, duo pianists, March 12 and 13; the Orpheus Club of Cincinnati, March 26 and 27, and Claudio Arrau, pianist, April 2 and 3. The final concert on April 16 and 17 will be given without a soloist.

Student and faculty activities

promise to yield the usual harvest of culture at the Cincinnati College of Music and the Cincinnati Conservatory of Music. The conservatory's program centers largely around student recitals for the Spring.

The college will continue its reception for symphony artists, bringing together students, faculty members, orchestra men and other musicians on the afternoons of concert performances. The receptions are under auspices of the College of Music Alumni Association of which Dr. Howard W. Hess is president and Mrs. Robert A. Ludeke the first vice-president. Hostesses of the day are chosen from the association and friends of the college.

'LENINGRAD' GIVEN BY CINCINNATIANS

Goossens Conducts Seventh Shostakovich Symphony —Dancers Appear

CINCINNATI, Feb. 1.—For the pair of concerts played by the Cincinnati Symphony in Music Hall, under the direction of Eugene Goossens, on Jan. 1 and 2, the audience was treated to an inspired reading of the new Shostakovich Symphony No. 7. This work was given to fill the vacancy created by José Iturbi, whose engagement had to be cancelled because of illness. The orchestra and Mr. Goossens put forth every effort to make this new symphonic offering of the Russian composer a stirring and interesting portion of the program.

The Haydn Symphony No. 100 in G Major ('The Military'), was included in the program, along with the national anthem of the Netherlands and our own national anthem.

Argentinita Hailed

The program on January 8 and 9 brought something quite new in the way of symphony concerts. Argentinita and her Ensemble were seen in a brilliant and colorful performance of Spanish dances. In addition to Argentinita there were her sister, Pilar Lopez, and Jose Greco, the latter a stunning performer. The costumes were dazzling in their freshness and color. The dancers offered interesting and ingratiating numbers which readily pleased the large audience.

Mr. Goossens wisely chose as the United Nations national anthem for this week that of Cuba. There were

orchestral numbers interspersed throughout the dance program. One of the dance numbers used the accompaniment of a guitar, ably played by Carlos Montoya.

The program for Jan. 15 and 16 was one of variety. It presented the young violinist, Ruth Posselt, in the Tchaikovsky Concerto. This was a major undertaking for one so young, but Miss Posselt gave an exceptional performance and proved equal to the exacting proportions of the composition. The excellent support of the orchestra added to the success of the offering. It was a great pleasure to hear the exquisite melodies of the Schubert Symphony No. 2 in B Flat, which we understand has not before been played here. Virgil Thomson's 'Fanfare for France' was a stirring bit, while the two numbers which Mr. Goossens orchestrated, Ravel's 'La Valse' and Debussy's 'Dance from 'En Blanc et Noir', proved to be excellent program numbers. Ibert's 'Escapes' had a timely interest as well as a musical one. To close, Mr. Goossens offered the French Military March from Saint-Saëns's 'Algerian Suite'.

VALERIA ADLER

Wittgenstein Plays for Army

Paul Wittgenstein, left hand pianist, recently has given many concerts for the armed forces. On the occasion of his appearance with the New Orleans Symphony, under Ole Windigstad on Jan. 5 he also gave two recitals for the enlisted and officer personnel at Gulfport Field, Miss. On Jan. 16 he played at the Stage Door Canteen in New York and on Feb. 7 he will play the Ravel Concerto with the United States Military Academy Band at West Point in a special arrangement made by Capt. Francis Resto, who will conduct the performance.

CINCINNATI HEARS SEVERAL RECITALS

Appreciative Audiences Greet Maynor, Heifetz, Morini and Hirsh

CINCINNATI, Feb. 1.—Two programs in the Artist Series were presented by J. H. Thuman during January in the Taft Auditorium. Dorothy Maynor, soprano, was heard in a fine performance of songs on Jan. 7. She has an odd trick of using the half voice much of the time. However, some of the songs displayed her voice as one of ample power when she wished to use it. She offered some classic songs of Gossec, Handel and Schubert, and some Lieder of Strauss, three French numbers of Debussy and Charpentier, Negro spirituals, and English songs. Ernst Victor Wolf was her competent accompanist.

On Jan. 19, Mr. Thuman presented Jascha Heifetz. Little more need be said than that Heifetz played perfectly a perfect program. He offered the Bach Chaconne for violin alone, a Mozart Concerto in D, a Strauss Sonata and a group of lighter pieces. In the group was a Shostakovich Prelude which was so vigorously approved by the audience that Heifetz generously repeated it. One felt the superior work of the accompanist throughout and in the Strauss composition his work was almost that of a co-soloist. Emanuel Bey is one of the finest accompanists that we have heard.

Morini, Hirsh Recital

The Matinee Musicale Club presented Erica Morini, violinist, and Al-

bert Hirsh, pianist, in a joint recital in the Netherland Plaza Hall of Mirrors on Jan. 6.

Miss Morini displayed an unusual talent and true musicianship in her playing. She has a warm, full tone and an obviously rare appreciation of the beauties of the compositions. Mr. Hirsh was heard to advantage in the Vivaldi-W. F. Bach Concerto in D Minor. Miss Morini played Wieniawski's Concerto in D Minor, and together they played a Sonata in G Minor of Tartini and a Kreisler arrangement of Tartini's Variations on a Theme of Corelli, and the Brahms Sonata for Violin and Piano in D Minor. Aside from a slight monotony of program choice the performance proved interesting and entertaining.

Sigmund Romberg brought his orchestra and three soloists to Music Hall on Jan. 10, under the management of Mr. Thuman. Mr. Romberg has a way of appealing to the lay listener, which is to say that the audience was big and enthusiastic.

VALERIA ADLER

Reynolds Is Soloist in Brooklyn

BROOKLYN, N. Y., Feb. 1.—Ruth Reynolds, mezzo-soprano, was one of the soloists at a concert by the Catholic Diocesan Choristers in the Academy of Music on Jan. 21. Miss Reynolds sang Schubert's 'Ave Maria' and works by Saint-Saëns, Molly and Liddle. She was accompanied by Eve List.

Friedberg to Appear in Canada

Carl Friedberg, pianist, who just returned from a short concert tour through the state, will appear with the Montreal Women's Symphony in Montreal on Feb. 3, playing the Beethoven Concerto, No. 3. The following day he will be heard in a broadcast over the Canadian Radio.

Cleveland

Orchestra, Singer's Club and Fortnightly Musical Celebrate Anniversaries This Year—Toscanini to Appear as Guest Conductor Next Season—Chamber Ensemble to Give War Concerts—Changes Seen in College Activities—Museum Series Continues—Celebrities on Civic Concert List



Geoffrey Landesman

Artur Rodzinski, Who Leaves the Conductorship of the Cleveland Orchestra at the End of This Season to Become Musical Director of the New York Philharmonic-Symphony



Geoffrey Landesman
Carl J. Vosburgh, Manager of the Cleveland Orchestra



Greystone Studios
Dr. Rudolph Ringwall, Associate Conductor of the Cleveland Orchestra

By WILMA HUNING

CLEVELAND, O., Feb. 5.

THE current season marks important milestones for three Cleveland musical organizations. The Cleveland Orchestra celebrated its twenty-fifth birthday in December; the Singer's Club and the Fortnightly Musical Club will celebrate their fiftieth anniversaries in the Spring.

Dr. Artur Rodzinski, who has been conductor of the Cleveland Orchestra for ten years, will round out this season's schedule. Next season's plans remain indefinite, as no successor has been named for Dr. Rodzinski, who has accepted the position of musical director and conductor of the New York Philharmonic-Symphony Society.

Thomas L. Sidlo, president of the Musical Arts Association, sponsors of the orchestra, has appointed a committee to work out plans for next year. Arturo Toscanini has accepted the committee's invitation to conduct the orchestra on Dec. 9 and 11, marking the twenty-fifth anniversary of the first concert. Other plans have not been announced.

All organizations are making adjustments; gas rationing has affected all activities, and there are many changes in personnel. To date sixteen members of the orchestra have joined the armed forces. In spite of this, the remaining weeks of the major musical season hold promise of fine programs, with famous artists to complete an impressive calendar of events.



Mrs. Emil Brudno, Director of the Cleveland Civic Concert Association

The twenty-fifth anniversary season of the Cleveland Orchestra still lists six pairs of concerts in the symphony series, eighteen touring engagements, four Sunday twilight concerts of the second series, a full week of educational concerts, and ten Columbia Broadcasting System international broadcasts. Soloists who will appear in the symphony series are Joseph Szigeti, Alexander Brailowsky, Alice Chalifoux and Rudolph Serkin.

An outstanding event of the orchestra's silver anniversary celebra-

tion was the announcement of the \$1,000 prize award for a new symphonic composition. The response was most gratifying; by the January dead-line, Carl J. Vosburgh, manager, had received 144 compositions. A board of judges consisting of Dr. Artur Rodzinski, conductor, Dr. Arthur Shepherd, head of the music division of Western Reserve University, Albert Riemenschneider, director of the Conservatory of Music of Baldwin-Wallace College, F. Karl Grossman of Cleveland College, and Normand Lockwood of Oberlin College, are studying the scores and will soon announce their choice. The winning composition will be played on a program in the symphony series and also on a broadcast program. The prize, which will be awarded by the Musical Arts Association, sponsors of the orchestra, was made possible by the generosity of two of its trustees, Mr. and Mrs. Elroy J. Kulas.

Touring engagements remaining on the schedule include appearances in Sharon, Wilkes-Barre, and Westchester, Pa.; Ithaca, N. Y.; Princeton, N. J.; Richmond and Roanoke, Va.; Charlotte, Greensboro and Winston-Salem, N. C.; and Spartanburg and Rock Hill, S. C. Dr. Rodzinski will conduct.

Special children's concerts are to be conducted by Dr. Rudolph Ringwall, associate conductor, in Princeton, Greensboro, Winston-Salem and Roanoke.

Individual concerts remain to be played in Oberlin and Akron, O. Orchestra activities under Dr. Ringwall include the four final concerts of the ever-popular Sunday twilight series played in Severance Hall; and the second series of Children's and Young Peoples Concerts which will occupy the schedule for a full week in April.

Music Memory Contest Planned

The educational series closes with the twenty-third annual Music Memory and Appreciation Contest which Dr. Ringwall will conduct and at which Russell V. Morgan, director of music of the Board of Education, will preside. Lillian L. Baldwin, supervisor of music appreciation, Cleveland Board of Education, and advisor on music appreciation for the Cleveland Orchestra, prepares the study material which is used by public, private, and parochial schools of Greater Cleveland in preparation for attendance at these concerts. Active, intelligent listening is stressed. These concerts are played by the entire orchestra; programs are carefully graded from the fourth grade through junior and senior high schools. Members of adult study groups will join the Junior and Senior High students in participating in the final review contest, which will take place on April 8 in Severance Hall.

For the little folks of the lower grades Miss Baldwin also provides

(Continued on page 275)



Ward Lewis, Acting Dean of the Cleveland Institute of Music



Lillian L. Baldwin, Supervisor of Music Appreciation, Cleveland Board of Education



Mrs. Jean Webster Erisman, President of the Fortnightly Musical Club



George F. Strickling, Director of the Singer's Club



Walter Blodgett, Curator of Music, Cleveland Museum of Art



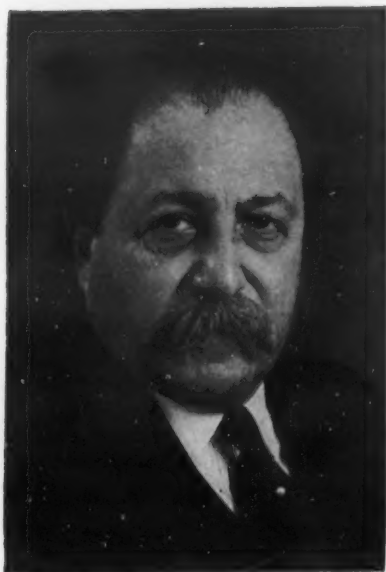
Dr. Arthur Shepherd, Head of the Music Division of Western Reserve



Russell Morgan, Director of Music of the Board of Education



Hyman Schandler, Conductor of the Cleveland Women's Orchestra



Pierre Monteux, Conductor of the San Francisco Symphony

San Francisco



Mrs. Leonora Wood Armsby, President of the San Francisco Musical Association



Paul Posz, Business Manager of the San Francisco Opera Association



Howard Skinner, Manager and Secretary of the San Francisco Musical Association



Kenneth Monteagle, President of the San Francisco Opera Association

By MARJORY M. FISHER

SAN FRANCISCO, Feb. 4.

A YEAR of war has brought many changes in the lives and habits of San Franciscans and in the musical aspect of the city. Ours is a very war-conscious city, owing to its situation on the Pacific Coast. Reverberations from the bombing of Pearl Harbor were immediately felt in musical circles. Would people continue to patronize and subsidize (when necessary) such artistic enterprises as had become part of our civic life? Opinions were many and varied, and defeatists predominated for a period of some weeks.

But there were optimists. And there were those who held to the belief that music was a solace for war time jitters. Events that had been scheduled took place as planned, with but few exceptions; and unless blackouts had immediately preceded the event, the audiences were not much below average size. Gradually new faces began to appear in our audiences, and military garb became more prevalent than evening attire.

Opera Makes History

Then the San Francisco Opera Association took courage and announced the 1942 opera season. The result made history—because it made money. Lack of advance sales was more than compensated for by block-long lines at the box office each night. And again the military uniform was conspicuously in evidence.

But before the opera season was underway the war had robbed the opera association of its president, Robert Watt Miller, called to a military post in Southern California; and Kenneth Monteagle was elected as his successor. It was Mr. Monteagle's first active participation in operatic affairs, but he began at once to take a strong personal interest in the job, and has recently visited New York with Paul Posz, business manager, and Gaetano Merola, director general, to make plans for a 1943 opera season. But these plans will not be published for some time.

From the very beginning of the war regime there never was any serious doubt about the continuance of the San Francisco Symphony. If the opening Friday after-

Audiences Change from Former Patrons to Workers in War Industries and Service Men—Symphony and Opera Series Continue Unabated and Associations List Full Calendar of Visiting Artists as Well as Native Musicians—Ensemble Events Attract Audiences—Recreation Commission Plans Summer Concerts in Sigmund Stern Grove and Supports Junior Symphony and Band Programs—Music Clubs, Schools and Performing Groups Active

noon attendance gave evidence that many regular patrons were too engrossed in war work to attend the concert, there was no lack of enthusiastic patronage of the Saturday night concert and the second pair of concerts was better attended than the first. With the advent of the New Year and the coming of guest soloists, attendance continued to increase, and there is every reason to expect that succeeding concerts will have an SRO sign out—at least on Saturday nights when the Friday program is repeated for half price.

Symphonic Schedule

The schedule for the remainder of the season as announced by the beloved conductor, Pierre Monteux, is as follows: Feb. 5 and 6, with José Iturbi conducting and Amparo Iturbi, pianist; Feb. 12 and 13; Feb. 26 and 27; March 5 and 6, with Sergei Rachmaninoff, pianist; March 12 and 13; March 26 and 27, with Dorothy Maynor, soprano; April 2 and 3, with Laura Dubman, pianist; April 16 and 17.

Some young California artist fortunate enough to win a contest conducted by Radio KGO and the San Francisco *Chronicle* will have the privilege of appearing as soloist at the final pair of these concerts.

The foregoing schedule is that sponsored by the Musical Association, of which Mrs. Leonora Wood Armsby is the very active and successful president and Howard Skinner, the secretary-manager. Supporting the association this year, and giving it a wider financial backing, is the Symphony League recently organized by Mrs. John Coghlan, who is serving as its president. For dues of \$5.00 per year members have the dual satisfaction of contributing to the orchestra and getting some extra special events for themselves.

Definite events announced for league members include attendance at an orchestra rehearsal to be conducted by José Iturbi with his sister Amparo as guest artist; a March lecture forum illustrated by members of the orchestra to demonstrate various sections of the ensemble; an April lecture by Rudolph Ganz on 'Evolution of the Piano Concerto' and, in May, a supper program for which a nominal price will be charged. Dates for these attractions are yet to be determined.

But the San Francisco Symphony is not dependent upon donations and box office intake for its income. Citizens taxed themselves to aid the orchestra some years ago, and that money is expended by the Art Commission which engages the orchestra from the Musical Association for a series of concerts in the Civic Auditorium—thus turning the tax money over to the sustaining organization in a legal manner.

Notable Guest Soloists

These Art Commission concerts feature box office stars as soloists, and their intake is great enough to afford plenty of operating surplus. This year Joseph Dyer, secretary-manager for the Art Commission's music committee, planned five events—those still on the calendar being the concerts announced for Feb. 18, with Marian Anderson as soloist; March 18, with Jan Peerce as soloist, and April 6, with Risé Stevens making her first concert appearance here as guest artist with the orchestra.

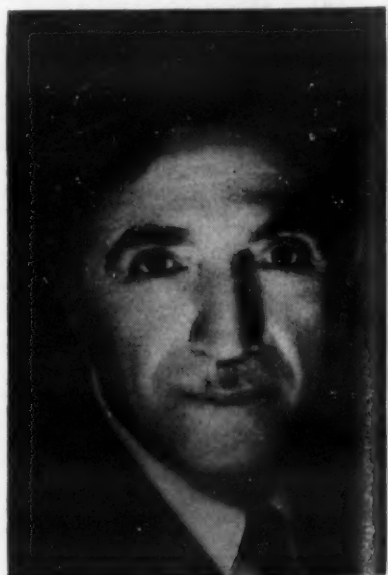
Since these concerts are held in the Civic Auditorium with a capacity for 8,000, prices are low and the top price for single events (except for the opening Stokowski concert and Marian Anderson's appearance) has been set at \$1.10. The exceptional price was \$1.65, with twenty-eight cents as the minimum

admission fee. The series has also included Ballet Theater presentations, given in the Opera House. Season ticket holders were entitled to one of eight performances. Single sales for the rest of the week's engagement ranged from fifty-five cents up to \$2.75. Season tickets for all the programs (including a single ballet performance) ranged from \$2.20 to \$9.90.

The orchestra schedule also calls for the usual four Young People's Concerts to be conducted by Rudolph Ganz in March and April, for broadcasts and out of town performances.

Chamber music organizations include the San Francisco String Quartet, the San Francisco Trio and the Music Lovers Society, each with a devoted following. Most active is the first-named, made up of Naoum Blinder and Frank Houser, violinists; Ferenc Molnar, violist, and Boris Blinder, 'cellist. Managed by Mrs. Edith de Lee, the quartet gives two series of six concerts each, one series in the private homes of sponsors, the other in the Community Playhouse. The same program is given for both audiences. Guest Artists are engaged for some of the concerts. Remaining on the Community Playhouse series are the concerts of March 17 and April 28.

The San Francisco Trio is also (Continued on page 268)



A. Laviola
Gaetano Merola, Director General of the San Francisco Opera Association



Pamela Booth
John Barbirolli, Guest Conductor of the
Los Angeles Philharmonic

By ISABEL MORSE JONES

LOS ANGELES, Feb. 3.

TRANSPORTATION and dim-outs in a combat zone have changed the musical map of Southern California for 1943. There are fewer concerts in large auditoriums, such as the Philharmonic, and those are frequently matinees. Concerts in the university halls, in Pasadena, Long Beach and San Diego are well attended. Santa Barbara has cancelled its concerts because of black nights necessary on the Coast. But gatherings for chamber music, for resident artists' recitals in the Ebell Theater and the Assistance League Playhouse in Hollywood have gained in attendance and there is a healthy attitude toward the new and the young.

The Philharmonic Orchestra of Los Angeles is enjoying sold-out houses at its out-of-town concerts, and has a good attendance record for Friday afternoons; but the Thursday night subscriptions have fallen off. Mrs. Leiland Atherton Irish, manager, and her associate, William McKelvy Martin, are endeavoring to obtain further financial backing to complete the season.

Musically, the twenty-fourth season of the Philharmonic has had an auspicious beginning. John Barbirolli has guest-conducted four

subscription pair programs, the successful Hollywood Sunday evenings at Earl Carroll's Theater and concerts in outlying towns. He has prepared unusual programs, including a new work and one by an American composer on each occasion. With careful preparation of the programs, section rehearsals not resorted to since the era of guest conductors began several years ago, and by grilling conscientious hard work, Mr. Barbirolli brought the orchestra to something approaching its former excellence. He is being favorably spoken of for the permanent conductorship here.

The Philharmonic Schedule

Leopold Stokowski, who conducted the fifth pair of concerts in January, a concert in Pasadena, one at the University of California at Los Angeles and another pair in San Diego, is also rumored to be the next musical director of the Los Angeles Philharmonic. Bruno Walter, who was scheduled to conduct six concerts this month, is a prime favorite in Southern California, but has steadily refused to be a permanent conductor. Financial difficulties have necessitated cancellation of his appearances.

William Steinberg, who finishes



Julian Brodetsky,
Leader of the
Brodetsky Ensemble



Mrs. Cecil Frankel,
Chairman of the
Women's Committee of the Philharmonic

the Winter season, will conduct on the following dates: with Vladimir Horowitz as soloist in Los Angeles, March 18 and 19; Pasadena, March 15; San Diego, March 21. He was also announced to conduct four Sunday evening concerts at Earl Carroll's, Hollywood, with Jeanette Savran, pianist, on Jan. 24; and, with Marvin Maazel, pianist, Jan. 31. Future concerts are to be given with Ignace Hilsberg on Feb. 7; and without soloist, Feb. 14.

All plans for the future of the Philharmonic are indefinite because of the financial problems.

The Saturday morning concerts for young people and children presided over by the Women's Committee of the Philharmonic, of which Mrs. Cecil Frankel is chairman, continue. Philharmonic clubs in the local high schools have stimulated interest in study-programs for these popular concerts. Their organization is fashioned after the Southern California Symphony Association, which sponsors all the concerts.

The second annual audition to select youthful soloists for the final concert for young people on March

13, was held Jan. 11 and 13. Candidates who won the coveted opportunity to appear with the orchestra under the direction of Mr. Steinberg are: Marilyn Dice, soprano; Joseph Kahan, pianist and Harold Wippler, violinist. The last-named is the son of a former member of the Philharmonic. All are high school students.

Mrs. Frankel was feted this year for eighteen years of faithful work for the orchestra. A tea was given at the Friday Morning Club and hundreds attended. She was also chairman of the campaign committee which raised \$86,000 to defray part of the deficit which annually faces the Symphony Association.

Concerts in the Bowl

The Symphony Association concerts in Hollywood Bowl are expected to open in July. The Federal Government has announced a permit of 10,000 persons to be allowed in the audience in the Summer of 1943. C. E. Toberman, president of the Hollywood Bowl Association and a member of the executive board of the Symphony Association, is confident that Bowl concerts can be successfully financed on that basis.

The Civic Light Opera Association, with Edwin Lester as manager, will present several weeks of operetta in the Philharmonic Auditorium in May and exchange with San Francisco as always.

Peter Meremblum's California Junior Orchestra has made two shorts for Warner Bros., has given its own concert in Radio Center in Hollywood and has a waiting list of trained players to fill in as the players take their places in major orchestras or go into the service of our country. They rehearse every Saturday in Plummer Park Auditorium, maintained in Hollywood by the County Supervisors.

The Brodetsky Ensemble of string quartet players led by Julian Brodetsky, and sponsored by the Friends of Music of which Mrs. Julius Kahn is president, has suffered loss to the armed services but is planning a concert at Occidental College, Thorne Hall, Feb. 13 with Howard Wells, a gifted young pianist. A concert at the Ebell Theater is scheduled for April.

Candlelight Series

The Philharmonic concertmaster, John Pennington, has started a chamber music series 'candlelight concerts' which began in the Pasadena studio of Norman Goss, 'cellist, on Jan. 16. David Frisina, violinist, Lauri Kennedy, first 'cellist of the orchestra, and Cecil Bonvalot of the viola section complete the quartet.

'Evenings on the Roof', ten Monday night programs of new and rarely heard old music, began in the Assistance League Playhouse on Jan. 18. Participants in these programs, which began four years ago are: Kalman Bloch, Eula Beal, Shibley Boyes, Frances Mullen, David Frisina, Emil Danenberg and others.

The annual Modern Music festival of the First Congregational Church, directed by Arthur Leslie

Dim-Outs Make Afternoon Concerts More Desirable — Larger Halls Witness Decrease in Programs, But Matinees of Philharmonic Well Attended and Smaller Auditoriums Are Crowded — Light Opera Company Lists Operettas — Eleven Attractions to Appear in Behymer Course

Jacobs, will be given in May. Notable works to be sung are: Malipiero's 'Last Supper' and Vaughan Williams' 'Dona Novis Pacem.'

The (men's) Ellis Club and the Women's Lyric Club under the direction of Benjamin Edwards, who is also musical director of the Euterpe Opera Reading Club, have not announced the dates of their Spring concerts but are rehearsing. The Lyric Club appeared in the Ebell Theater on Jan. 17.

In the Behymer Series

L. E. Behymer is presenting the Ballet Theater for eleven performances, beginning Feb. 5. Mischa Elman will appear in the Philharmonic Auditorium Feb. 25, after Richard Crooks sings there Feb. 16 with William Primrose, violist, as assisting artist. Marian Anderson is to sing here on Feb. 25 and will have as part of her audience some of the hundreds who went down to the harbor recently and watched her launch the ship, 'Booker T. Washington.' Luboshutz and Nemenoff are to give their duo-piano recital, the second in the Behymer series, on Feb. 23, the first attraction in the series being Vronsky and Babin in January.

Mr. Behymer will present Robert Casadesu on March 9. The San Carlo Opera Company will begin a week of nine performances March 5. Sergei Rachmaninoff, who has bought a Hollywood hillside home

(Continued on page 294)

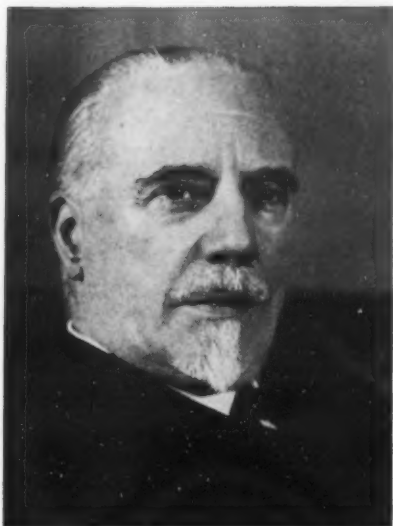


Mrs. Leiland Atherton Irish, Manager of
the Los Angeles Philharmonic



L. E. Behymer, Dean of Managers in
Los Angeles and Other Southwestern
Centers

Seattle



Ernest Nash

Sir Thomas Beecham, Conductor of the Seattle Symphony

By NAN D. BRONSON

SEATTLE, WASH., Feb. 1.

THE pattern of living has been drastically changed by the thousands of service men and war workers who have come to Seattle in the last few months, but by the same token, the musical life has been greatly stimulated. An increase of 200,000 in the city's population is estimated.

Artists are performing to sold-out houses, and the private teacher is also reaping some benefit. It is significant that the national spirit thrives on good music and people are willing to make great sacrifices for it. A few music study clubs have found it expedient to disband for the duration and devote the time to more needed causes, but the majority are carrying on with unabated interest and correlating music study with war activities.

The Seattle Symphony, under the direction of Sir Thomas Beecham, has been eminently successful, with new records in attendance reached. Many service men and women are seen at each concert. To give more soldiers the pleasure of hearing the orchestra, Ruth Allen McCreery, executive secretary, opened rehearsals to service men at a nominal price. The small sum received is used for the purchase of recordings to be sent to Army posts in Washington.

Local Artists Replace Guests

The season's repertory has brought many first performances. The policy of guest artists was abandoned and local talent substituted. It was an altogether satisfactory and happy arrangement for this season. Whitney Tustin and Ronald Philips, first chair oboist and clarinetist, respectively, entered the Service shortly after each had appeared as soloist with the orchestra. The University Orchestra, George Kirchner, director, and the University Singers, Charles Wilson Lawrence, director, joined the Orchestra to present two outstanding concerts.

At each concert, replacements of men called into service are seen. The University of Washington Symphony has proved an excellent training ground and many University students have had a profitable adventure in orchestral routine, under Sir Thomas Beecham's direction.



Charles W. Lawrence, Director of the University Men's Glee Club and Choir

Musical Life Stimulated by Influx of War-Workers and Service Men—Seattle Symphony Sets Attendance Record Under Beecham—Guest Artist Policy Abandoned—Vacancies Filled by University Orchestra Players—Many Attractions Remain in Schultz and University Courses—Schools and Organizations Active—Music Committee of War Commission Arranges Special Concerts

Mr. Henry T. Judson was elected president of the Symphony Orchestra at the annual meeting, and Ruth Allen McCreery again serves as executive secretary.

A determining asset to the musical life of the city is Cecilia Schultz, impresario, and manager of the Moore Theatre. Undaunted by war clouds, she scheduled the regular 'Greater Artist Series', a 'DeLuxe Theatre Series' of Saturday night entertainments, and a generous sprinkling of special attractions in between.

Concerts yet to be heard are: Marian Anderson, contralto, and Artur Schnabel, pianist, on the 'Greater Artist Series'; two Sunday matinees, Mischa Elman, Feb. 7, and the Budapest String Quartet, Feb. 14; Nine o'Clock Opera, Feb. 18; the San Carlo Opera Company in eight performances, Feb. 19-24.

The DeLuxe Series for the Spring lists Paul Robeson, March 13; Maria Gambarelli, danseuse, and her dancing partners, March 20; Kenny Baker, April; Dorothy Maynor, April 10; Vronsky and Babin, duo-pianists, April 17.

University Group Lists Artists

Four of the five subscription concerts offered by the Associated Women Students, remain to be given at the University: Helen Jepson, March 3; Zino Francescatti, April 6; Josef Hofmann, April 13; Nelson Eddy, April 19.

Cornelia Turner will present the English duo-singers, Viola Morris and Victoria Anderson, in March.

The University of Washington Music School, Carl Paige Wood, director, announces a series of concerts as follows: Feb. 2, Waltz program by advanced piano pupils of Bertha Poncy Jacobson; Feb. 3, concert band, Walter Welke, director; Feb. 9; faculty recital, Theodore Norman, pianist; Feb. 11, Un-



Ruth Allen McCreery, Executive Secretary of the Seattle Symphony



Henry T. Judson, New President of the Seattle Symphony



George C. Kirchner, Director of the School Music Institute at the University

iversity Symphony, George Kirchner, director, in Earl Robinson's 'Abraham Lincoln', assisted by the University Chorus; March 10, University Concert Band; April 22, the annual symposium of Northwest composers sponsored by Phi Mu Alpha, music fraternity; May 6, Campus Composer's Concert, from classes of George Frederick McKay. The final concert of the choral groups, also in May, will present Olav Trygvasson, Grieg, with the University Orchestra, under the direction of Charles Wilson Lawrence.

Arrangements are being made for the Eighth High School Music Institute, which is conducted at the end of the school year on the University campus, for talented high school students of the Northwest. George Kirchner will again direct the Institute. He will be assisted by Carl Pitzer of Lincoln High School. All tours are limited to performances at Army posts.

Pacific College Schedule

Lawrence Schoenhals, director of the School of Music, has scheduled the following concerts for the Spring: Dedication of the three-manual Kimball organ, March, 1943, and Mendelssohn's 'Elijah' by the college oratorio society in May.

The Victory Male Quartet is featured on two broadcasts each Sunday. Members come from far corners of the continent; Charles Hessel, first tenor, Kansas; Allan Galbraith, second tenor, Washington; Earl Stuart, baritone, Ketchikan, Alaska; Donald Morey, bass, New York. The a Cappella Choir will give a series of concerts in local churches.

The Cornish School Spring calendar includes: an all-Bach two-piano recital by Stephen and Patricia Balogh and the Cornish String Ensemble, Annie Tschopp Gombosi, director, in April. In May three recitals of Beethoven Trios will be played by Annie Tschopp Gombosi, violin; Donald Strain, cello, and Stephen Balogh, piano. There will also be a Brahms program by Lenore Ward Forbes, violinist, and Ruth Elizabeth Johnson, pianist; a piano recital of Shostakovich Preludes by Ann Jackson,



Leonid Pink

Cecilia Schultz, Manager of the Greater Artist Series

and three song recitals featuring music of Schubert, Brahms, and Hugo Wolf by pupils of George Walker.

Public schools are making greater effort than ever before to keep music functioning under changing conditions. Each school has made a distinct contribution to the war effort. Garfield High provides music for hospitals at Fort Lawton. Roosevelt and Cleveland High Schools sent groups of carolers to the Navy Hospital and Army posts during the Christmas season.

The Victory Record Rustlers, Roosevelt High School, led by Betsy Bronson and Virginia Johnson are cooperating with Mrs. Wheeler Ricksecker, chairman of the West Central District of the Federation of Music Clubs. This group has collected and distributed hundreds of records, and donated ten victrolas to Army recreation centers.

Music and Art Foundation

The Music and Art Foundation enters its twentieth year with a new project, the Youth Symphony Orchestra, with Mr. Francis Aranyi, director. Of 105 applicants for auditions, between the ages of ten to sixteen, fifty-six were accepted. Rehearsals have been in progress since September and early in February, the Youth Orchestra will make its debut, playing an entire program of original symphonic music, providing competent soloists from its members.

The annual Children's Christmas Festival of the public schools, which is sponsored by the Foundation, this year took the form of a Pacific Coast radio broadcast, with groups of Lincoln High School performing.

The work of the Foundation is directed by a Board of twenty-four trustees, which meets each month with unit chairmen, who carry out the program throughout the city. There are twenty-seven adult and four student units with a total membership of 1,533 and a fund of \$36,164.00. A recent survey shows that 75 per cent of the membership is engaged in some form of voluntary war work.

The final meeting of the year, with annual reports, and election of officers will take place May 4 at the Olympic Hotel. Officers include Mrs. Edgar Ames, president;

(Continued on page 303)

Pittsburgh



May Beegle, Manager of the All Star Concert Series

By J. FRED LISSFELT

PITTSBURGH, PA., Feb. 5

IT is the opinion of concert goers that the Pittsburgh Symphony, with Fritz Reiner conducting, began the season at the high artistic level attained last year. There have been few variations from that standard; and audiences, despite war and gas regulations, have been large and enthusiastic.

Sixteen pairs of concerts, two directed by the assistant conductor, Vladimir Bakaleinikoff; several popular concerts, and performances with the American Ballet Theater; also a short tour of New York state colleges, comprise the winter's schedule. Works by American composers and their foreign contemporaries have been frequently represented. The list of soloists includes Kreisler, Heifetz, Szigeti, Rosenker, Serkin, Casadesu, Horowitz and Rubinstein. The concert with Lorin Maazel as prodigy director, was such a success that the management will repeat it. Edward Spector is manager of the orchestra.

The Buhl Foundation continues to contribute generously, so that two weeks of concerts are played with both Reiner and Bakaleinikoff directing in public high schools.

Of orchestras from other cities announced by the Pittsburgh Orchestra Association, the Philadelphians had to cancel a date owing to transportation difficulties but will come in May. The Boston Symphony came and we are to hear the Cleveland Orchestra.

On the Concert List

May Beegle, manager of the All Star Circuit Series in Syria Mosque, has on her list this year: Carmen Amaya and her dancers, Lawrence Tibbett, Sergei Rachmaninoff, Helen Traubel, the Monte Carlo Ballet, Charles Wagner's 'La Bohème' and the Don Cossack Singers.

The best in chamber music is provided by the New Friends of Music, including concerts by Artur Schnabel and Bronislaw Huberman in a sonata evening in March; Rudolf Serkin with Adolf Busch,



Vladimir Bakaleinikoff, Assistant Conductor of the Pittsburgh Symphony



Edward Spector, Manager of the Pittsburgh Symphony

Karl Doktor and Hermann Busch in a series which has given us the Busch and Budapest string quartets, and Lydia Summers, contralto.

The Art Society encourages home artists, claiming Julius Huehn of the Metropolitan Opera as a Pittsburgher for a joint recital with Nadine Conner. Also named for the two-piano appearances are teams of Dallmeyer Russell and his daughter Lucretia, and Mathilde McKinney and Alice Stempel, pianists of the Pittsburgh Symphony Society. Awards to students and for original works by composers of Allegheny County are now part of the society's policy.

At the Young Men and Women's Hebrew Association Mack Harrell, baritone of the Metropolitan Opera, will come in a return engagement. The American Ballad Singers Anne Brown and Isaac Stern are newcomers. Free recitals of recorded music for members and a musical appreciation course in the educational department are attractive features of the curriculum.

In the Realm of Opera

The Pittsburgh Opera Society, despite the inroads on its male membership occasioned by the draft, has given two performances of 'Hansel and Gretel', and will soon produce 'Pagliacci' with Thompson's 'Solomon and Balkis.' The society has repeated past performances in nearby towns and will probably present another comedy at Schenley Lawn during the season, when Victor Saudek reorganizes his summer orchestra for the "Pop" concerts.

The Tuesday Musical Club, with Mrs. James H. Greene as president, maintains its policy of having mem-

Symphony under Reiner Continues Regular Schedule Unabated, with Soloists and Popular Concerts Augmenting Orchestral Fare—Buhl Foundation Sponsors Events in Public High Schools—Other Organizations Visit—All Star Circuit Series and New Friends of Music Present Attractive Bills of Solo and Ensemble Programs—Local Artists Presented by Art Society and Opera Group



Dr. J. Julius Baird, Conductor of the Pittsburgh Bach Choir



Dr. Ernest Lunt, Conductor of the Mendelssohn Choir in Pittsburgh



Fritz Reiner, Conductor of the Pittsburgh Symphony

are free to large audiences. Pittsburgh soloists are featured.

The Pittsburgh Savoyards reduced their performances to two for the season, giving of their best in 'Ruddigore' and 'Patience'.

Contemporary Music

The In and About Pittsburgh Music Educators Club hopes for a Spring concert of contemporary music performed by resident players and singers—always a satisfactory demonstration in the past. Its speakers this year have helped to encourage high academic ideals. They have been Ennis Davis of Ginn and Company; William Schumann, composer, and a musicologist, Charles L. Seeger of the Pan-American Union. This club has a nucleus for folk dancing and keeps alive the spirit of the American folk scene.

Our university bands, at Tech, Pitt and Duquesne, have real merit; each school encourages choral singing. Tech's orchestra, under Dr. J. Vick O'Brein, gives frequent concerts. The Tambouritza Orchestra at Duquesne specializes in Croatian and Yugoslav music.

RUBINSTEIN PLAYS WITH REINER MEN

Bakaleinikoff Leads Two Programs of Pittsburgh Symphony

PITTSBURGH, PA., Feb. 5.—A Pittsburgh Symphony Society concert, the last Fritz Reiner directed before his engagement with the New York Philharmonic-Symphony, included Ravel's Spanish Rhapsody and the Shostakovich Sixth Symphony. Artur Rubinstein played the Tchaikovsky Piano Concerto and added encores at the insistence of the audience.

Kreisler in Soloist

Vladimir Bakaleinikoff directed two concerts in Reiner's absence, the first without soloist included the Sibelius Symphony No. 1, Schumann's 'Manfred' Overture, some excellent Oriental Dances by the conductor and M. Rosen's novelty, 'Vintage 1939'. At the second concert, Fritz Kreisler played the Beethoven Violin Concerto; the orchestra, Borodin's 'Prince Igor'

Overture and the Rachmaninoff Symphony No. 2.

The popular concert on Jan. 12 presented Lorin Maazel, prodigy conductor, and as soloist, Patricia Travers in the Mendelssohn Violin Concerto.

J. FRED LISSFELT

PRESENT SCHÜTZ WORK

'Christmas Oratorio' Has U. S. Premiere at Bryn Mawr

PHILADELPHIA, Feb. 1.—What are believed to have been the first performances of Heinrich Schütz's 'Christmas Oratorio' in this country took place recently at Bryn Mawr College and Haverford College under the direction of Alfred J. Swan with choral and orchestral forces made up of students from both institutions.

Composed in 1664, the existence of the work was unknown except to musicologists until 1908 when Arnold Schering reconstructed it from parts found in the University Library at Upsala, Sweden. This is the second Schütz composition introduced here under Dr. Swan's direction, he some years ago presenting the noted church musician's Passion Music at Swarthmore College. W. E. S.



Vladimir Golschmann, Conductor of the St. Louis Symphony
Day Photographers

By HERBERT W. COST

ST. LOUIS, Feb. 5.

THE effect of symphonic music as a component part of keeping up our "morale" during wartime, has been clearly demonstrated by the applause reception accorded to the St. Louis Symphony at each one of its concerts during this sixty-third season. Although it was necessary to curtail the size of the orchestra somewhat, the ensemble under the spirited direction of Vladimir Golschmann has upheld its reputation for a fine tonal balance and his excellent choice of programs has aroused enthusiasm.

Following the custom established last year, the doors have been open to members of the armed forces, many of whom are having their first hearings of fine music. Others are accustomed to attendance in their home environs.

As usual, concerts have been held in the Municipal Opera House with four "free" concerts (by special arrangement with Mayor William D. Becker and the city authorities), which have been held in the large Municipal Auditorium. These have been dedicated to divisions of the Service and Civilian Defense.

Personnel changes have had a strengthening effect in some sections and Mr. Golschmann has consistently pursued a policy of introducing new American works, interspersed with the familiar symphonic works and other contemporaneous writings. Harry Farbman is the new assistant conductor and concertmaster.

Spring Tour Planned

The season comprises the usual eighteen pairs of subscription concerts on Friday afternoons and Saturday evenings, with ten Student's Concerts, five of which are sponsored by the Women's Committee and five by the Board of Education. Several talented young musicians have appeared as soloists. The orchestra has had one short tour to Lafayette, Ind., Jackson and Battle Creek, Mich., Chicago and Springfield, Ill., where they were warmly received. A Spring tour is planned but there is nothing definite owing to the uncertainty of transportation.

Soloists appearing thus far have included Claudio Arrau, Helen Jepson, Bronislaw Huberman, Rudolph Ganz, Robert Casadesus, William Kapell, Harry Farbman, Samuel Mayes, and the duo-pianists, Lu-

Max Steindel,
Personnel
Manager of the
Symphony and
Founder of
String Quartet



boshutz and Nemenoff. Carroll Glenn and Artur Rubinstein are still to be heard.

Oscar Johnson, now a Lieutenant U. S. N. R., remains President with John S. Edwards as Secretary-manager. Mrs. Clifford W. Gaylord is Chairman of the Board of Directors and Edwin J. Spiegel is Treasurer. One of the proudest members of the orchestra is Max Steindel, Personnel Manager, who is this season celebrating his twenty-fifth year of service, having occupied the first stand in the 'cello section during all those years. In this time he has missed but few rehearsals or performances and has appeared as soloist on numerous occasions. During the holiday season the orchestra sponsored the usual Ballet Festival, this year engaging the services of the Ballet Theater.

Concert Course Sold Out

The Civic Music League, so capably managed by Alma Cueny as Secretary-manager, is again enjoying a highly successful season with capacity enrollment at the Municipal Opera House and a waiting list for next year. Each attraction thus far has necessitated installation of extra seats. 'La Bohème' directed by Giuseppe Bamboschek opened the season, followed by Carmen Amaya and her troupe of dancers and musicians, and recently the Kolish Quartet. Artur Schnabel will be heard on February 23, and Nathan Milstein on March 30. George W. Mackey is President, Jennie Wahlert, Vice-President; Emmet Gruner, Treasurer, with Herbert S. Schroeder, Membership Chairman. Mrs. Stuart Chambers and Mrs. Henry I. Cohn are Co-chairmen.

The city's oldest orchestra, and reputed to be one of the oldest in the country, the Philharmonic, with representative semi-professionals and amateurs in its ranks, is operating this season with an increased personnel over last year, despite the necessity for recruiting new players



Jacob M. Lashley,
New President of
the Municipal
Opera Association



Harry Farbman,
New Assistant
Conductor and
Concertmaster
of the Symphony

due to the loss by draft and enlistment. The conductor, Alfred Hicks, recently resigned, after having directed two concerts this season in the Scottish Rite Auditorium.

Two concerts remain on the schedule, one on March 11 with Sadie Gaines, soprano, as soloist, and the final one on May 13, with Laszio Nagi, violinist, as soloist. These concerts will be directed by guest conductors. The orchestra numbers over eighty persons with F. C. Kreider as Associate Conductor.

Chamber Music retains its prominent place in local musical circles by the continuation of the Ethical Society Series which is presented at Sheldon Memorial Auditorium. The string quartet, organized many years ago by St. Louis's noted 'cellist, Max Steindel (this season known as the Farbman-Steindel Quartet), is presenting the thirteenth series of concerts and already two concerts have been given. The third concert will take place on Feb. 9, and the final concert on March 9. The Chamber Music Concerts Committee is headed by Jennie Wahlert as Chairman. For performance of works of larger instrumentation, local artists are engaged.

Promise Summer Opera Season

A Summer without a season of opera in the spacious (9,600 capacity) open air theater in Forest Park would be like a Winter without snow, for these performances have become a very part of the life of the city and near-by communities. The forthcoming season of the Municipal Opera Association will be gala in celebration of its twenty-fifth anniversary, but sad in the recent loss of one of its founders, former Mayor Henry W. Kiel, who was its President and its staunchest supporter. Jacob M. Lashley,



John S. Edwards, Secretary-Manager of the Symphony



Mrs. Clifford W.
Gaylord, Chair-
man of the Board
of Directors of
the Symphony



Alma Cueny,
Secretary-Man-
ager of the Civic
Music League

former Vice-President, has been elected to fill this office.

While no definite plans have been announced, it is known that there will be a regular season, with the usual casts of musical and stage "stars." A large singing and dancing chorus and orchestra of fifty will be under the production direction of Richard H. Berger. Although subsidized by a guarantee, not one cent has ever been lost to the guarantors, who number into the hundreds. The business affairs have been most capably handled by Paul Beisman, manager with Mona B. Crutcher, secretary.

Musical attractions on the Principia Lecture and Concert Course have been reduced to a minimum this season, and the majority of attractions have been lectures by writers, commentators and travelers. Frederick Jagel appeared early in the season and the remaining musical event will take place on March 26 when Robert and Gaby Casadesus will appear in a joint piano recital. The course is managed by William E. Morgan, Jr.

The Bach Society of St. Louis, comprising a mixed chorus approximating 250 voices under the direction of Wm. B. Heyne, will devote their entire effort to a performance of the 'St. Matthew Passion' at the Municipal Opera House on May 8. As yet no soloists have been engaged. As usual the accompanying vehicle will be an orchestra recruited from the ranks of the Symphony. Henry F. Meilahn is President of the Society.

Also under the direction of Mr. (Continued on page 292)



Dimitri Mitropoulos, Conductor of the Minneapolis Symphony

Minneapolis

Orchestra Is Pivot of Musical Life and Continues to Prove Essential in War—Tour Will Be Carried on—University Series Presents Guests in Recitals—Music Clubs Are Active—Apollo and Cecelian Chorus Groups Augment Season's Fare

By JOHN K. SHERMAN

MINNEAPOLIS, Feb. 5.

THE Minneapolis Symphony, pivot of our musical life, has not only survived but has waxed strong during the first year of war.

Attendance figures make it obvious that music is regarded here as a home-front essential, and it is worth noting that the orchestra's annual five weeks tour, longest in mileage and duration of any in the country today, is being undertaken with a good possibility that most of the engagements can be filled.

The Minneapolis Symphony has its home at the University of Minnesota and is conducted by the now nationally known Dimitri Mitro-

poulos. It has a subscription series of eighteen Friday night concerts, a Sunday afternoon "twilight" series of seven concerts, three young people's concerts and five extra performances, including three appearances with the Ballet Theatre.

Twenty-one soloists were engaged for the season, and of these the following are yet to be heard: Joanna Graudan, pianist; Arnaldo Estrella, pianist; Zino Francescatti, violinist; Paul Robeson, baritone, and the St. Olaf Lutheran choir.

Among our guests were three conductors: Bruno Walter, Sir Thomas Beecham (making his first appearance in Minneapolis in place of the late Frederick Stock) and Wilhelm Steinberg. The orchestra's manager, Arthur J. Gaines, is



Arthur J. Gaines, Manager of the Symphony

optimistic over the orchestra's prospects and its ability to weather the war crisis.

The University Artists course, managed by Mrs. Carlyle M. Scott, is our most important recital series. This season has brought and will bring us Risé Stevens, Richard Crooks, Carmen Amaya and her dancers, Salvatore Baccaloni and a supporting company, Erica Morini and Vronsky and Babin. These concerts are given on the University campus in Northrup auditorium, and two extra downtown events, outside the course, were arranged



Mrs. Carlyle M. Scott, Manager of the University Artists Course

by Mrs. Scott: concerts by Larry Adler and Paul Draper, and Marian Anderson.

The Thursday Musical, whose president is Mrs. H. S. Godfrey, gives bi-monthly concerts by local musicians, and its piece de resistance of the season was the Nine o'Clock Opera Guild's production of Mozart's 'The Marriage of Figaro'.

Outstanding male singing group here is the Apollo club, conducted by William MacPhail, which opened its season with a concert featuring Vivian Della Chiesa. This chorus gives two pairs of concerts per season, which are always sold out. The Cecelian Singers, women's choral organization, is again directed by Thure Fredrickson.

Duluth

Tenth Anniversary of Orchestra Is Marked by Greatest Success in History—Mozart's 'Figaro' Chosen for Matinee Musicale as Special Feature

By NATHAN COHEN

DULUTH, MINN., Feb. 5.

IN its tenth anniversary season, the Duluth Symphony has been experiencing its most successful year, artistically and financially. Tauno Hannikainen, Finnish conductor, who came to this country two years ago to lead the Boston Symphony as a guest of Serge Koussevitzky, is at the helm, succeeding Paul Lemay, who enlisted in the Army air force.

The war has had its effect upon the operation of the orchestra here as it has had elsewhere, except upon the quality of the performances given under Mr. Hannikainen's baton. Rationing has virtually eliminated out-of-town season ticket holders, with the result that ticket sales are down approximately fifteen per cent. Although more than a dozen men were lost to the service, replacements have been made. Financially, the orchestra association was able to raise the



Tauno Hannikainen, New Conductor of the Duluth Symphony

largest maintenance fund ever contributed by Duluthians. Approximately 1,000 individuals and firms contributed from \$1 to \$1,000 toward support of the orchestra.

Soloists during the year have included to date Igor Gorin, baritone; Elsa Anneke, pianist, and Myrtle Wolsfeld, concertmistress of the orchestra. Remaining artists will be Anne Brown, soprano, and Albert Spalding, violinist. Mr. Spalding was the first "big name" artist to appear with the orchestra in its infancy and he is returning

to perform the Brahms concerto which he played on the occasion of his first appearance.

J. R. Van Horn, general manager of the Duluth Herald and News-Tribune, is the symphony association's new president. The newspapers here have played an important role in the development of the orchestra. It was the management of the papers which undertook to sponsor the first concert ten years ago.

The Matinee Musicale this season is presenting the Nine o'Clock Opera Co. in Mozart's 'The Marriage of Figaro'; Clarence Evans, violist, and Louise Evans, pian-

ist; Yves Tinayre, baritone, and Egon Petri, pianist. These last two artists are being offered jointly with the music department of the Duluth State Teachers College which will have the musicians as campus guests for several days.

The Nordic Choral ensemble which made its first tour last Spring, singing in Washington, Chicago, Ashville and Denver, cancelled out of town engagements for the duration. However, under the direction of Margrethe Hokanson, the ensemble is continuing its rehearsals and during the Christmas season have its annual program of yuletide music.

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Hartford Courant

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C. C. Cappel,
Manager of the
Baltimore Sym-
phony

Eugene Martinet,
Director of the
Baltimore Civic
Opera

By FRANZ C. BORNSCHNEIN

BALTIMORE, MD., Feb. 1.

THE Baltimore Symphony of ninety-five musicians conducted by Reginald Stewart has become a center of interest since its recent opening series of concerts. Having resumed its season of Thursday evening subscription concerts, Jan. 14, with Lily Pons as soloist, a schedule of ten weeks is to follow. This activity represents a vital stride in the importance of this city as a music center. Among the soloists listed for this continuing series are: Anna Kaskas, Feb. 4; Eleanor Steber, Feb. 11; John Charles Thomas, Feb. 18; Arnalda Estrella, March 4, and Joseph Schuster, March 12.

Mr. Stewart will feature a "first time" hearing of Francisco Mignón's Afro-Brazilian dance 'Congada'. Among the novelties to be heard are Debussy's 'The Blessed Damsel' with the title role sung by Eleanor Steber and a special chorus of forty to do the narrative portions of the Rossetti poem. Another novelty listed is Manuel de Falla's 'El Amor Brujo' with Anna Kaskas in the role of Candélas, the gypsy girl. Mr. Stewart also plans to present the first local performance of Prokofiev's 'Peter and the Wolf' in which Rupert Lucas of the Canadian Broadcasting System will

Baltimore

Symphony Concerts under Stewart Dominate Musical Scene in First Season as Major Orchestra—Peabody Conservatory Schedules Attractive Fare for Anniversary Celebration—Philadelphia Opera Group Continues to Attract and Local Artists Entertain Music Clubs—Choruses and Instrumental Ensembles Augment Concert Calendar



Lillian Bonney,
Manager of the
Bonney Concert
Bureau

Mrs. Howard M.
Kern, President
of the Baltimore
Music Club

be the narrator. Samuel Thaviu is the concert master.

Apart from the ten Thursday concerts, four more Sunday evening programs for young people are announced under the sponsorship of the Department of Municipal Music. At the Sunday evening concert on Feb. 14 tribute will be paid to Gustave Strube, veteran composer who, twenty-five years ago, was the first conductor of the original Baltimore Symphony. He will conduct his recent score 'Der Harz', a reminiscence of his youth expressed symphonically.

Music for Soldiers

The orchestra has as its manager C. C. Cappel, who has taken up res-

idence in the city. Officers of the board of trustees of the orchestra association are: R. Lee Taylor, president; H. Warren Buckler, secretary, and Herbert E. Fallin, treasurer. With them Mr. Cappel plans negotiations for the continued support of the organization. Mr. Stewart energetically guides the artistic development of the orchestra and thereby gains public acclaim. Gustave Klemm, as annotator of programs, serves to elucidate the musical material. Throughout the symphony series, the management aims to interest large delegations of service men in the armed forces, as well as defense workers. At a special "Victory" program on Jan. 17 the Czech Ambassador to the United States was invited to come from Washington to represent his country, which was saluted musically through excerpts from Smetana's 'The Bartered Bride'.

Encouraged by the enthusiastic reception given to the first concert held at Fort George G. Meade, it is planned to continue this out-of-town venture with another symphonic program as supplementary to the scheduled events.

As director of the Peabody Conservatory of Music, Mr. Stewart, announces the second semester to begin on Feb. 1. In this period the artist series of recitals on Friday afternoons will continue, bringing Rudolph Ganz, Rose Bampton, Ernest Hutcheson, Nathan Milstein, Josef Hofmann and Kerstin Thorborg. The Musical Art Quartet, whose members are now on the Peabody staff, will continue its series on Feb. 3 and 17, March 10 and 24, April 7 and 21. A series of patriotic programs by Faculty members will be open to the public as part of the conservatory's educational plan. The series is to begin with an organ recital by Virgil Fox on Feb. 19, followed by recitals by Alexander Skarevski, Feb. 26; Oscar Shumsky, March 5; Austin Conradi, March 12; Frank Gittleston, March 19; Pasquale Tallirico, March 26, and Diran Alexanian, April 2.

Peabody Anniversary

February brings the seventy-fifth anniversary of the Peabody Conservatory. On "Founder's Day," Feb. 12, Ernest Hutcheson will give a commemorative piano recital and Olin Downes, critic of the New York Times will be the guest speaker. This date will have further significance as marking the fiftieth anniversary of the founding of the Peabody Alumni Association.

A committee of former students who were guided in their musical careers at the conservatory have arranged to present a portrait of the late director, Harold Randolph. This committee includes Frederick



Reginald Stewart, Conductor of the Baltimore Symphony and Director of the Peabody Conservatory

R. Huber, business manager, Mabel Garrison, Mary Howe, Marion Rous, Anne Hull, Denoe Leedy, John Duke and Adolph Torovsky who are known nationally. Among student activities listed are recitals, concerts by the orchestra and the chorus, performances by the opera class and a series of exhibition programs and graduation exercises.

The Baltimore Music Club, member of the National Federation of Music Clubs and having Mrs. Howard M. Kern as president, announces continued afternoon concerts on Feb. 13, March 6 and 20, April 3 and 17. Among the artists named are Alfredo Chigi, Helen Travis, Boris Schwartz, Lilly K. Schwartz and Frances Lehnerts. "Bohemian Night" on Feb. 22 will, as in the past, be an evening of frivolity when members will do "stunts." As an aid to service men the club, through Mrs. Kern and Mrs. Paul Cribbet, lecturer, is arranging a series of recorded programs at Pratt Library. These programs comprise serious music chosen by soldiers, sailors and marines who write in their requests. The Baltimore Music Club Chorus under direction of Franz C. Bornschein, with Sarah Stulman Zeiler

(Continued on page 276)



Frederick R. Huber, Business Manager of the Peabody Conservatory and Managing Director of the The Lyric



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Fabien Sevitzy, Conductor of the Indianapolis Symphony

By PAULINE SCHELLSCHMIDT
INDIANAPOLIS, Feb. 5.

DESPITE existing war conditions within the past year, the organizations responsible for music at its best here, have not altered the usual series of concerts to any departure from accustomed schedule and while there have been some cancellations there are also some innovations successfully launched.

The Indianapolis Symphony, Fabien Sevitzy, conductor, provides a season of ten pairs of concerts, five of which have the assistance of artists; five "pop" concerts with soloists; Young People's concerts replacing the former Children's concerts and concerts given in the various schools and high schools. A decided change is in presenting the first of the pair on Saturday night and the former Friday afternoon concert on Sunday afternoon. The former Friday afternoon concerts were attended in large numbers by out-of-town patrons and school children from over the state who were provided with tickets by various organizations. The gas rationing has prohibited the trips, making it impossible for them to attend. However, the presence of men in service has given the afternoon audience a new interest and enthusiasm.

A change was made in the time of the lectures which were held after the Friday luncheons at the Athenaeum, a feature of the Women's Committee; and immediately after the lectures by different musicians the patrons heard afternoon concerts at the Murat theatre. This year these lectures were held at the Herron Art Institute on Friday afternoons. Since the gas rationing they have been discontinued.

Siegal Becomes Concertmaster

The orchestra of eighty-two musicians has twenty-eight new members replacing that number who were called into the army and navy. Fritz Siegal is the new concert master, succeeding Leon Zawisza, now in the army.

Mr. Sevitzy's programs offer a rich choice of compositions. Six pairs of concerts have been heard with Richard Crooks, tenor; Rudolf Serkin, pianist, and Alexander Brailowsky, pianist, as soloists. The remaining concerts will be heard

Indianapolis

Usual Series of Concerts Continue with Innovations Counteracting Few Necessary Cancellations—Symphony Presents "Pop" and Young People's Events to Supplement Regular Series—Service Men Replace Out-of-Town Audiences—Symphonic Choir Assists Orchestra and "Industrial" Programs Add Interest—Clubs and Societies Present Choral and Chamber Groups in Addition to Recitalists



Dr. G. H. R. Clowes, President of the Symphony Society



Mrs. Lucille Lockman Wagner, New President of the Indianapolis Matinee Musicale



Elmer A. Steffen, Conductor of the Symphonic Choir



Gladys Alwes, President of the Martens Concerts, Inc.



Clarence Elbert, Director of the Indianapolis Maennerchor

Feb. 7, when Ferdinand Schaefer, conductor emeritus, will take charge of the orchestra for his annual appearance; Feb. 20-21 with Zino Francescatti, violinist; March 13-14, with Rose Bampton, soprano, and concluding with a purely orchestral program March 27-28. The Symphonic Choir, Elmer Steffen, conductor, and Clarence Elbert, accompanist and assistant, was heard to fine advantage in the Verdi Requiem in December.

The Symphonic Choir of about 200 mixed voices is a splendid singing organization and is always warmly received. The Choir will present a program again this year, entirely of choral numbers and will participate in a joint concert with Mr. Sevitzy and the orchestra in a special concert to raise funds for the maintenance fund of both organizations. These plans have not been fully decided upon. The Eastern tour of the orchestra was cancelled owing to railroad rules, but it will be made possible to fill dates in nearby towns, Bloomington, Ft. Wayne, Lafayette and Evansville, Ind., and Milwaukee, Wis.; Manitowoc, Wis., and Burlington, Iowa.

An innovation in the symphony's activities has been successfully tested in the presenting of programs sponsored by the P. R. Mallory Mfg. Co. and the Indianapolis Railways, Inc., known as "industrial" concerts when the entire theatre was filled with employees who were treated to an evening program. The L. S. Ayres Company is responsible for a third in this special series of concerts by the Indianapolis Symphony.

The officers of the Indiana State Symphony Society, Inc., which maintains and operates the Indianapolis Symphony Orchestra are Dr. G. H. A. Clowes, president; Charles J. Lynn, first vice-president; Peter C. Reilly, second vice-

president; Kurt F. Pantzer, third vice-president; Theodore B. Griffith, secretary; Arthur V. Brown, treasurer, and William P. Flynn, assistant treasurer.

Women's Committee Active

The Women's Committee, headed by Mrs. Charles Latham, is an important factor in the maintenance of the orchestra. It is the responsibility of this committee to sell the season tickets and combine with the men in raising the maintenance fund. The members of this committee are Mrs. J. Goodman, Mrs. Sylvester Johnson; Mrs. Booth Tarkington; Mrs. Frank Hoke, and Josephine Madden. Marion Hull is the executive secretary. There are twenty-three units in the state, each having its officers, working under Mrs. Frederick M. Ayres, who is chairman of the State Council of the Women's Committee.

The Psi Iota Xi and the Kappa, Kappa, Kappa contribute this year to the fund by giving tickets to men in service in place of last year's school children from over the state. There are about nineteen organizations contributing funds for tickets for men in service. Five times a season the Women's Committee issues Current Notes, a pamphlet with news concerning the orchestra and maintenance. All officers serve voluntarily. Howard Harrington succeeds Franklin Miner as orchestra manager. Mr. Miner is now serving in the Navy.

The Martens Concerts, Inc., have attracted capacity houses this season. Opening with a fine performance of 'La Bohème', followed by the Ballet Theatre and next a recital by Helen Traubel, soprano. The series offers a two-piano program by Vronsky and Babin on Feb. 14, and Alexander Kipnis, bass-baritone, March 22. All these concerts are held at English Opera House. Gladys Alwes is president



Mrs. Charles Latham, President of the Women's Committee of the Symphony



Howard Harrington, New Manager of the Symphony

of the Martens Concerts and is successful in presenting an attractive and interesting variety which appeals to the patrons of this well known series.

Maennerchor Enlists Soloists

Clarence Elbert, director of the Indianapolis Maennerchor, is achieving fine results with this body of singers, proud to be a part of the society established in 1854 and always loyal to song. With about twenty of the singers in service the remainder keep up the standard of excellent choral singing. The Maennerchor which is part of the Athenaeum-Turners gives three evening concerts in the Athenaeum concert hall. Helen Bickerton, soprano, and Raymund Koch, baritone, were soloists in the opening concert. On March 6 Jascha Bernstein, 'cellist, will be the soloist, and on May 15, Robert Weede, baritone, who was well received last May, will make a return engagement. Mr. Elbert deserves mention for the song literature he selects and the careful way he rehearses the men who respond to the director's interpretation.

The Indianapolis Matinee Musicale celebrated its sixty-fifth anniversary in November. Mrs. Lucille Lockman Wagner assumed her presidential duties this year at the opening program in October. The active section presents ten programs, held fortnightly at the L. S. Ayres Auditorium. There are three artist concerts: Astrid Varnay sang at the opening day; Bomar Cramer, pianist, played Jan. 22, and Thomas L. Thomas, baritone, will come April 16, on which occasion there will be special interest as the Indiana Federation of Music Clubs is then in session and members will attend the recital.

The Matinee Musicale Choral section, a part of the Musicale, takes part on the club's programs and gives a concert every Spring, devoted to choral works. Joseph Lautner is the director. For the coming Spring concert the choral ballad, 'The Slave's Dream', by H. Alexander Matthews will be featured. Mrs. Paul S. Whipple is chairman of the choral section.

Mrs. Frank Cregor is president of the Indiana Federation of Music Clubs. She announces the one-day convention on April 16, at which time business affairs of affiliated clubs over the state will be discussed, followed by the election of officers. Owing to conditions prevailing, details are not certain as yet.

Opera Club Meets in D.A.R. Room

The Harmonie Opera Study Club meets once a month and since the rationing of gas the meetings (Continued on page 301)



Karl Krueger, Conductor of the Kansas City Philharmonic

By BLANCHE LEDERMAN

KANSAS CITY, MO., Feb. 5.

THIS season compares favorably with the good ones of other years, despite war time exigencies. Generous contributions to major activities have been programs of the Tuesday evening subscription series and the Sunday afternoon twilight concerts of the Kansas City Philharmonic.

The orchestra, which is celebrating its tenth anniversary is the only major symphony in this country which has the distinction of possessing an American-born conductor, Karl Krueger, who has been its sole director, has performed distinguished service, contributing richly to the education of young people of the Southwest as well as ministering to the musical appetites of their elders. And this part of the country, which has produced characteristic American art through Carpenter, Harris, Benton and Currey, finds eager, open minded, and responsive audiences in the Music Hall. Balanced programs have brought on Tuesday evenings, the following soloists: Helen Jepson, Carroll Glenn, Claudio Arrau, Jascha Heifetz, Stephen Hero and Lois Craft. The Sunday afternoon series has Robert Quick, Charles Wakefield Cadman, Lois Craft, the



Walter A. Fritschy, Manager of the Fritschy Concert Series

Kansas City

Krueger Conducts Regular Concert and Twilight Series—Eminent Solo Artists Scheduled to Appear—Philharmonic Also Gives Programs in Wichita and for Army and Navy Men—Visiting Opera and Concert Events Add to Interest in List of Courses—High Schools and Conservatory Plan Diversified Fare, and Local Organizations and Ensembles Active

Helen Burwell Dancers, Marie Gambarelli, Eugenia Buxton, Ada Belle Files, the Franciscan Choir led by Father Albert Senn, Braggiotti and Shaw, and Larry Adler.

Concerts in Wichita

The season is considerably augmented by reason of its regional plan with Wichita, Kans., where the Philharmonic becomes the Wichita Symphony for twelve concerts which Mr. Krueger conducts.

The orchestra has performed for the enlisted men in Fort Leavenworth and for Naval Reserves at Gardner. Plans are pending for a Camp Crowder (Mo.) appearance. Ewing Poteet is concertmaster, and Daniel Falk, former member of the Vienna Philharmonic, the associate concertmaster. Mrs. Ruth Seufert is manager, and Mrs. B. C. Christopher the chairman of board of trustees, a body of men and women with a membership of over 200. Robert D. W. Adams compiles the program notes and directs the symphony program forum.

The Philharmonic broadcasts ten miscellaneous programs over the radio station of the Kansas City Star, WDAF, this season.

Many Celebrities Appear

"I've presented all the leading celebrities in the concert field in my thirty-six years of artist management except de Pachmann, Godowsky and Kubelik," claims Walter A. Fritschy, who this season adds to his list 'La Bohème' under Charles L. Wagner direction, Jan Pearce, Vronsky and Babin, Helen Traubel, the Pan-American Operatic Quintet and the Ballet Theater. The series is held in Music Hall.

Mabelle Glenn, director of public school music, contends that in keeping with the 'Music in the War' program, her department has devoted much energy to assembly singing, with the endeavor to make this form of music function in every school in the city. Miss Glenn and her associates collaborate with Mr. Krueger in preparing students for the Philharmonic programs. When it was found that transportation to the concerts by motorcar and bus was ruled out, a drop was expected in attendance. The children, however, came regardless of inconvenience, chartering street cars. A fine spirit was reported, group singing was indulged in going to the

concerts and on the way home. High school singers, orchestras and bands have given their services to patriotic parades. Music is furnished at the Kansas City Canteen and USO. On Christmas afternoon an all-city chorus of high school students sang carols in the Municipal Auditorium at the Christmas party given to 10,000 service men by the Kansas City Star.

At the Conservatory

Dr. Victor Labunski, director of the Conservatory of Music, has planned a series of informal recitals by members of the faculty. Two have been given by Dr. Labunski, of the piano department, one by Stanley Deacon and Constance Eberhart of the voice studios. Harold Newton, first violinist of the Philharmonic, conducts the school orchestra. Dr. Labunski, in addition to teaching piano and composition, conducts classes in the Russian language. There has been keen interest in informal visits of visiting artists. Recently Eugenia Buxton performed; Charles Wakefield



Bert's Studio
Mrs. Ruth Seufert, Manager of the Philharmonic

ner. Harriet Rothschild, pianist, and Stanley Deacon, baritone, were heard at the second of the morning musicales. Concerts in February and March will complete the series. A series of four concerts, open to the public, will be given in the William Rockhill Nelson Gallery of Art. Mrs. Melville W. Borders is president of the sorority.

The Sigma Apha Iota sorority has recently elected Mrs. Wanda Mylnarski Labunski and Jeanne Madden honorary members. Carol Glenn and Eugenia Buxton, this season's Philharmonic soloists, are on the honorary membership list. Mrs. Labunski will speak at the Polish Christmas celebration and sing Polish carols at the home of the sorority's patroness, Mrs. Ralf Innes.

Music Teachers' Program

Meetings of the Kansas City Music Teachers Association Membership are held once a month. Featured on these events are E. Genevieve Lichtenwalter, pianist, and P. Hans Flath, organist, who will speak on post-war mechanical music. Mrs. Gertrude Graham Walker will lecture, and Mrs. Albert Colt and Alma Eaton Karr will dramatize a chapter entitled 'Ye Olde Singing School at Stoughton' from the Karr-Colt book 'Musical Menus.' Mrs. Eve Tisdale Williams is president, and Mary Eadington Sheldon the program chairman.

Bertha Hornaday, director of the Pro Art School of Music, now in its sixth season, announces the following faculty additions: Christine Stout Lewis, Mary Ried and Florence Scudder.

N. DeRubertis continues as director of the Kansas City Orchestral Training School and director of music at St. Mary's College, Leavenworth, Kans. Mr. DeRubertis has recently published eleven compositions for symphony and band.

Dr. Clarence Decker, president of the University of Kansas City, announces chamber music concerts in April by the Coolidge String Quartet and in June by the Roth Quartet. Robert D. W. Adams heads the music school of the university.

The Hardings String Quartet is (Continued on page 292)



Mrs. B. C. Christopher, Chairman of the Philharmonic Board of Trustees



Mabelle Glenn, Director in Kansas City of Public School Music



Dr. Victor Labunski, Director of the Conservatory of Music

Cadman lectured and played; Claudio Arrau lectured informally and Mrs. Artur Rubinstein addressed the students. Enrollment has decreased due to enlistment in the army and navy but "courage and determination are high", reports the director.

The Kansas City Musical Club meets once a month in Epperson Hall for miscellaneous programs, embracing English, American and Russian music. Group singing by audience members has found favor this season and recently has opened and closed the programs. The 400 members have for their president Mrs. George H. Buecking. Mrs. Fred Gunn is philanthropic chairman. This division of the club has ministered to the cultural needs of soldiers in Penn Valley Camp.

The Mu Delta Chapter of the Mu Phi Epsilon present David Sarser, violinist, former scholarship win-



José Iturbi, Conductor of the Rochester Philharmonic

By MARY ERTZ WILL

ROCHESTER, N. Y., Feb. 5.

THE musical schedule of this city is going bravely on amid the trials and tribulation of the war period, bringing relaxation and stimulus to many thousands who attend the concerts each week. The new starting time of 7 o'clock is proving a success, though it necessitates street clothes instead of evening wear. And that is more appropriate in these days too.

The Rochester Philharmonic, José Iturbi, musical director; Guy Fraser Harrison, assistant director, under the auspices of the Rochester Civic Music Association, still has four concerts on its schedule: Feb. 11, under Mr. Harrison; Feb. 25, conducted by Mr. Iturbi, with Artur Rubinstein, piano soloist; March 1, under Mr. Iturbi; and March 25, at which time Mr. Iturbi will also

Rochester

Evening Concerts Have New Starting Time: Seven O'Clock—Philharmonic Continues under Iturbi and Harrison—Eastman Festival of American Music to Be Held as Usual



Dr. Howard Hanson, Director of the Eastman School of Music

be piano soloist, playing the Tchaikovsky, B Flat Minor Concerto, and Gershwin's 'Rhapsody in Blue'.

The Eastman Theatre Friday Night Concert Series A and B also under the auspices of the Rochester Civic Music Association, have still to present in Series A, Jascha Heifetz, violinist, on Feb. 19, and in Series B, the Ballet Theatre on March 12, and John Charles Thomas on March 19.



Guy Fraser Harrison, Associate Conductor of the Philharmonic



Arthur M. See, Manager of the Philharmonic

The Kilbourn Hall Chamber Music Series on Tuesday evenings, under the auspices of the Eastman School of Music, is presenting the Belgian Piano Quartet on Feb. 16, the Gordon String Quartet on March 16, and Cecile Genhart, pianist, on April 6.

Plan American Music Festival

The Eastman School Festival of American Music will also be held as usual this year, the dates being April 12 to 16 inclusive. The performances will be by the Eastman School Junior Orchestra, Dr. Paul White conducting, on April 12; the Eastman School Senior Orchestra, Dr. Howard Hanson conducting, on April 13; the Eastman School Little Symphony, Frederick Fennell, conductor, on April 14, the Rochester Civic Orchestra, Dr. Hanson conducting, on April 15; and the ballet program on April 16, with Dr. Hanson conducting the Civic Orchestra.

The April 15 program will include a performance of Leo Sowerby's violin concerto, with Jacques Gordon as soloist. On one of the other programs, a new piano con-

certo by Burrill Phillips will be performed, with Mrs. Genhart as soloist. Included in the new works to be performed will be one by Dr. Hanson, a short work. His fourth symphony will be ready for performance by the Boston Symphony under Serge Koussevitzky conductor, in the fall. One of the ballets to be performed will be Deems Taylor's Suite 'Alice Through the Looking Glass', with choreography by Thelma Biracree. A new work by Bernard Rogers is also slated for presentation. There will be other new works, but Dr. Hanson has not made definite selection as yet.

Dr. Hanson also plans a symposium of orchestral works by advanced students of the Eastman School of Music on April 19 to 21. These performances will be open to the public.

The Rochester Civic Orchestra, Guy Fraser Harrison conductor, will continue, under the auspices of the Rochester Civic Music Association, to give the "Pop" concerts on Sunday evenings, at the Eastman School, on into April.

Brooklyn

Most Active Season in Many Years—Brooklyn Symphony Plays under Beecham—Boston Orchestra in Several Concerts—Popular Priced Grand Opera at Academy

By FELIX DEYO

BROOKLYN, N. Y., Feb. 5.

THE borough's most active season in many years continues with a well-filled calendar of attractions in all departments of presentation.

Three concerts of the Boston Symphony's annual five under Brooklyn Institute auspices are scheduled for Feb. 11, March 12 and April 2. Two concerts by the Brooklyn Symphony under the baton of Sir Thomas Beecham will be given on March 9 and April 6. Other Institute attractions include recitals by Jan Peerce, Feb. 16; Efrem Zimbalist, March 2; the Brooklyn Chamber Music Society, March 7; Anne Brown, March 16, and Artur Rubinstein, March 30.

Two private concerts by the Brooklyn Apollo Club, under Alfred



Sir Thomas Beecham, Who Will Conduct Concerts of the Brooklyn Symphony



Alfredo Salmaggi, Producer of Popular Priced Opera



Alfred Boyce, Conductor of the Brooklyn Apollo Club



Herbert Staveland, Leader of the Morning Choral in Brooklyn

Boyce's direction, were announced for Feb. 23 and April 27. Appearances of the Morning Choral, under

Herbert Staveland Sammond, and The Chaminade, led by Amelia Gray-Clarke, are set respectively for April 13 and April 7.

Popular priced grand opera under Alfredo Salmaggi's artistic direction continues on a permanent week-end schedule. Performances in the near future are to be 'Aida' on Feb. 12, and 'La Forza del Destino' on Feb. 20. In addition to a recent 'Lohengrin,' Mr. Salmaggi's current Wagner repertory includes 'Tannhäuser,' 'Die Walküre' and 'Parsifal.'

Albany

British Organist Returns to England—Civic Music Association Brings Variety of Artists—Albany Symphony to Appear under Thomas

By EDGAR S. VAN OLINDA

ALBANY, N. Y., Feb. 5.

J. LAURENCE SLATER, organist and choirmaster of Christ Episcopal Church and conductor of the Bach Chorus of Utica,

N. Y., has resigned as conductor of the Albany Mendelssohn Club to return to his former home in England in order to serve his country as a member of the British Army. Dr. Reinald Werrenrath will take over Mr. Slater's post with the Albany male chorus of seventy-five voices for the next two concerts, March 3 and May 19. Guest soloists will be Ruth Posselt, violinist, and George Britton, baritone. Members of the Mendelssohn Club tendered Mr. Slater a farewell dinner at the Fort Orange Club.

The Albany Civic Music Association, Major John A. Warner, president, has engaged Jan Peerce, tenor as final soloist on April 29 for its current series of concerts. Other guest artists have been Claudio Arrau, Chilean pianist, and Joseph Szigeti, violinist. Major Warner is superintendent of New York State Police, a member of the board of the New York Philharmonic Symphony and a fine pianist in his own right. He appeared with the Cleveland Orchestra in this city three years ago when he played the Schumann Piano Concerto under the baton of Dr. Artur Rodzinski.

The Monday Musical Club Chorus, conducted by Dr. Elmer Tidmarsh, will give a concert in Chancellors Hall on April 16.

Musical events scheduled in the

(Continued on page 302)

Detroit



Graham T. Overgard, Director of Wayne University Bands



Bernhard Heiden, Conductor of the Detroit Chamber Orchestra

By SEYMOUR KAPETANSKY

DETROIT, Feb. 1.

ALTHOUGH the Detroit Symphony Society has not been in existence since the 1942-43 Concert Series was cancelled last fall, the Orchestra itself has not been disbanded. When the Ford Motor Company decided not to renew its contract for the Sunday Evening Hour and thus reduced a great part of the Symphony's income for 1942-43, the Detroit department store, Sam's Cut Rate, Inc., took over air sponsorship of the organization, and as the Detroit Orchestra, conducted by Victor Kolar, it is presented on Sunday evenings over WWJ-The Detroit News, through the Spring.

According to an official of Sam's Cut Rate, Inc., the purpose of its participation in the activities of the orchestra is two-fold: (1) To promote the sales of War Savings Bonds and Stamps; (2) To keep intact the personnel of the orchestra. Consequently the orchestra remains a unit and according to Jack Ferentz, president of the Detroit Federation of Musicians, there is a committee at work on the possibility of a forthcoming concert season, "sooner than most people think." Mr. Ferentz announces that there will be a new shell on Belle Isle, in the Detroit River just south of the city, for the orchestra's Summer series of concerts under the auspices of the City of Detroit.

Chamber Group Opens Series

The Detroit Chamber Orchestra is now in its second series of "Gallery Concerts," given in the Institute of Arts under the baton of Bernhard Heiden, Detroit composer and teacher. The first series which was concluded on Jan. 8 proved so successful that the orchestra's sponsor, the industrialist, Henry Reichhold, authorized a second series, which will continue through March 19. Admission to the concerts is accomplished by the purchase of War Stamps.

Following the Feb. 12 concert will be recitals on Feb. 19, March 5 and March 19. In line with the orchestra's policy to feature chamber works that are not generally known or that are contemporary, Mr. Heiden announces future presentations of the following: The Detroit premiere of Robert Schumann's 'Phantasie' for Violin and Orchestra, Op. 131, with Henry Siegel as soloist; a symphony by Haydn's

contemporary, Dittersdorf, the first public performance of Charles Mills' Concerto for Chamber Orchestra, with the young New York composer in attendance; Hindemith's 'Nobliissima Visione' from his 'St. Francis' Ballet score; and Stravinsky's 'Symphonic Dances'.

In April a joint concert featuring a major choral work will be given by the Detroit Chamber Orchestra and the Institute of Arts Mixed Chorus. The Chorus, directed by Arthur Gnau has three a cappella concerts scheduled for the remainder of the season. Its programs attempt to correlate historically musical styles with styles of the other fine arts and include both secular and religious compositions.

Detroit's Masonic Temple is the focal point for many local musical events. On Tuesday evenings the Stroh Brewing Company presents the forty-five-piece all-string orchestra conducted by Gus Haenschen, with the soprano, Margaret Daum, and the baritone, Thomas L. Thomas, as soloists. The concerts, open to the public, are broadcast over WJR. Following the Feb. 4, 5 and 6 programs of the Ballet Russe de Monte Carlo, the Masonic Auditorium Concert Series will present Marian Anderson, contralto, on March 22 and Nelson Eddy, baritone, on April 8.

First May Festival Planned

Detroit's First Annual Music and Ballet May Festival will be produced by Sol Hurok at Masonic Temple during the week of May 10, announces Roy Brown, assistant manager of the Temple. Lily Pons, soprano, and André Kostelanetz, her conductor-husband, will appear together on May 11, with the Detroit Orchestra. Efreim Kurtz will conduct the Detroit Orchestra at all other concerts. Oscar Levant, pianist-wit, will appear with the Orchestra on May 13 and Artur Schnabel will be soloist on May 14. The Ballet Theater is scheduled to appear on May 10, 12, 15 and 16.

Mischa Kottler, pianist-teacher and musical director of radio station WWJ; Georges Miquelle, 'cellist, will join with the violinist, Ilya Schkolnick, to perform a Brahms's trio in the Art Institute sometime this Spring.

Five concerts remain on the musical calendar of Wayne University. On March 18 the A Cappella Choir, under Harold Tallman, will sing in the Art Institute. The Spring concert of the symphony, under James Gibb, will be heard on April 15, in an auditorium unselected as yet. The string ensemble under Leo Lemke will perform on May 5 in the Art Institute. The choir, chorus and orchestra will combine talents on May 16 for the Spring Oratorio, to be held in the Cass High School auditorium.

Wayne University Band activities will be centered in the Spring Concert of American Music to be held on March 23 in conjunction with Wayne's Instrumental Music Clinic. Mr. Fowler Smith, director of music for Detroit's Public Schools, is in charge in the entire presentation while Graham T. Overgard directs Wayne Bands.

Detroit Symphony Men and Kolar Form Orchestra—Give Radio and Concert Programs and Schedule Summer Series in New Band Shell—War Stamp Series Launched—Group Plans Joint Appearance with Mixed Chorus—Also Active Are Radio String Ensemble, Wayne Bands and University Choirs—High Schools and Club Events Attract—Music Guild and Pro Musica Give Popular Programs—Orpheus and Edison Concerts Heard

High school band directors and selected students of the Metropolitan Detroit area will be guests at the concert, which will offer the Detroit All City School Chorus of 500 members and the 120-piece Wayne University and High School Clinic Band. Two guest conductors will be presented: Ferde Grofe will conduct his 'Mississippi' Suite and the premiere performance of his 'March for Americans'; Domenico Savino will conduct premiere performances of 'The Two Americas' and 'Marching Along Together', both for chorus and band.

Band Organized for Ceremonies

Outside of his musical activities at Wayne, Mr. Overgard has organized, upon demand of Detroit industry, a forty-piece professional band made up of many of Detroit's finest musicians to perform at Army-Navy E Award ceremonies.

The music department of the Detroit Jewish Community Center will feature on Feb. 23 a Brotherhood concert featuring Emily Mutter Adams, violin; Rose Cooper, soprano; Marshall Bruce, baritone; the Radio Male Choristers under Dr. Nellie Beatrice Huger; and the Center Symphony conducted by Julius Chajes, musical director of the Center. The Chamber Music Concert of March 16, devoted to the music of living Jewish composers, will feature Lare Wardrop, oboe; Sylvia Hochberg, piano, and Morris Hochberg, violin. These programs, as well as the musicales of April 13 and May 25 will be given in the Center Auditorium.

Julius Chajes, co-chairman of the music committee of the Detroit Round Table of Catholics, Jews and Protestants, announces a "Goodwill Concert" on Feb. 16. The concert, to be presented in the Art Institute, will present the dramatic soprano, Marguerite Kozenn; the baritone, Cyril Wezemaal; the organist, Gilbert Gervais, and the Grosse Pointe Memorial Church Double-Quartet, conducted by Charles Frederic Morse.

The Detroit Music Guild will give a String Trio Night on Feb. 25 in the Art Institute. Henry Siegel, violin; Jascha Schwarzman, 'cello, and Katja Andy, piano, will perform Schubert's B Flat Trio and Beethoven's Trio in D, Op. 70.



Victor Kolar, Conductor of the New Detroit Orchestra

The premiere of Bernhard Heiden's song cycle, 'Psalm of Psalms', will also mark the program, sung by Marguerite Kozenn. Two other chamber music programs, in March and April, will conclude the Guild season.

Pro Musica to Give Programs

The third program of Pro Musica, Detroit Chapter, will be given on March 26 in the Art Institute, with Povla Frijsh and Celius Dougherty as soloists. The second Orpheus Club concert, with duo-pianists, Gizi Szanto and June Wells, in recital, is scheduled for May 4 at Masonic Temple. Charles Frederic Morse is presiding officer of both Pro Musica and Orpheus Club.

Following the Feb. 5 combined concert of the Edison Concert Orchestra and Edison Glee Club at the Art Institute, the Edison Orchestra will give a concert in April in the auditorium of the Detroit Edison Main Building. Cyril Barker conducts the glee club and Valter Poole, the orchestra.

Two concerts remain during the thirteenth season of the Scandinavia Symphony Society. On Feb. 27th, twenty-one-year-old Eleanor Jensen, violinist, who studied before the war with Georg Kulenkampf in Germany, will play the first two movements of Max Bruch's Concerto No. 1 in G Minor. Scandinavian composers represented will be Henriques, Hartmann and Schytte. On April 3 Jack Ringstad will be the baritone soloist with the orchestra. Herbert Straub conducts the orchestra and the concerts are played in Ionic Masonic Temple.

Tuesday Musicales presentations in the Art Institute following the Feb. 2 program, 'Music of the Americas', will include 'Eighteenth Century Music', on Feb. 16, and 'Russian Music', on March 16. The programs of March 2 and April 6 will include miscellaneous selections.

An 'All South American Program' will be the subject of the March 16 meeting of the Music Study Club in the Downtown YMCA, while a 'Cavalcade of Jewish Music' is scheduled for April 20.

On Feb. 28 at the Women's City Club, Lillian Hicks, singer-actress, will present a musical drama, 'Nadejda', concerning the devotion between Tchaikovsky and Nadejda vom Meck.



Dr. Walter Butterfield, Director of Music in the Providence Public Schools



Mrs. Arthur M. Allen, President of the Community Concert Association

By ARLAN R. COOLIDGE

PROVIDENCE, R. I., Feb. 5.

WITH the exception of choral programs, regular concert schedules are prepared by the city's various societies and clubs. The Community Concert Association, the Federation of Music Clubs, the Rhode Island Chapter of the American Guild of Organists, the Rhode Island School of Design and individual clubs lead the way. If attendance figures up to the present are to be taken as an indication, travel problems will not unduly interfere with concert going.

The Community Concert schedule contains two more names. On Feb. 16 Robert Weede, baritone of the Metropolitan Opera, will be heard in recital, and the series will terminate with the reappearance of Yehudi Menuhin, who has not played here in many seasons, on March 9. Mrs. Arthur M. Allen is president of the Association.

The Boston Symphony has been playing before audiences larger than ever in recent years. Dr. Serge Koussevitzky will conduct the orchestra in the Metropolitan Theater on Feb. 23 and April 6. Soloists have not been announced.

Continuing a chamber series inaugurated in the Fall, the School of Design will present the Musical Art Quartet in two more concerts in its Auditorium on Feb. 21 and March 21. Museum concerts by resident artists are also a regular part of the school's policy. The executive vice-president is Dr. Royal Farnum.

Establish 'Music Corners'

The Federation of Music Clubs, of which Irene L. Mulick, is president, is making plans for Music Week and the Young Artists' and District Contests. The Programs for Music Week will feature massed chorus and community singing, and it is expected that some of the concerts will be broadcast. The Young Artists' Contest will be held during the last week of March and the District Contests in April. A major project of the federation has been the establishment of 'Music Corners' in public libraries. The War Service Committee continues to provide musical instruments, radios and sheet music for use in the camps and over seas.

The New England Opera Company, Danilo Sciotti, director, will give performances of 'Carmen' on Feb. 7 and 8 in the auditorium of the School of Design. Winifred Heidt will sing the title role. The company continues a schedule begun in the Fall when 'The Barber of Seville' was staged.

Providence



Arthur B. Hitchcock, Leader of the Brown Glee Club in Providence



Mrs. Raymond Baybutt, President of the Chaminade Club



Mrs. Edward L. Singen, President of the Chopin Club in Providence



Mrs. Elsie Lovell Hankins, President of the Monday Morning Musical Club

In general, war conditions have curtailed the activities of choral societies. The Providence Festival Chorus, veteran organization led by John B. Archer, will omit its usual mid-Winter concert but will appear in the annual gala out-door program in Roger Williams Park on the first or second Sunday in June, assisted by the Goldman Band and a soloist to be announced.

The "Y" Oratorio Singers will discontinue, temporarily, according to its director, William W. Deroin, because nearly half its membership is now in armed services. The group, beginning as the Providence Oratorio Society, has been active for fifteen years.

The University Glee Club, a male chorus of college graduates which has had a career of over twenty-five years duration, will limit its public work to one program to be given at the School of Design on Feb. 12. Arthur Fiedler of Boston directs the Club. Alfred Buckley is president.

Another group to withdraw from the local scene is the Catholic Choral Club. Inability to balance properly the various sections has led to this decision, according to the founded and director, the Rev. Leo Rowlands.

To Mark 'President's Day'

The Chopin Club remains the largest society of its kind hereabouts and one of the oldest in the country. In addition to regular meetings and programs there will be the annual 'President's Day' exercises, including a musicale, later in the season. Mrs. Edward L. Singen heads the list of officers again this year.

The Schubert Club, of which Louise Winsor is president, will sponsor a contest for students performing compositions of Bach on Feb. 6. Frank Ramseyer of Wheaton College will speak on 'The Problem of Unity in Nineteenth Century Music' on Feb. 8. Lee McCauley of Rhode Island State College will discuss "Strumming" on March 8; and Lawrence Apgar's topic on April 14 will be "Two-Piano Music".

The Rhode Island Chapter of the American Guild of Organists announces a Guild School to be conducted by members and other Providence musicians soon after Easter. There will be courses in plain song, church music and history, organ registration and literature and related subjects. Programs in the

near future are to include a lecture on 'Early Rhode Island Organs' by Blanche Davis, an organ recital by Frank Converse and a concert by the Madrigal Singers directed by Louise Winsor.

The Chaminade Club has in prospect a full and varied calendar. An American program will be given on Feb. 18; George Lapham, tenor, will sing at a matinee musicale on March 4; a miscellaneous program is scheduled for March 18; Gilbert and Sullivan music will be featured on April 1; a Lenten program is announced for April 15; and on April 29 the 'President's Day' program will bring Claire and Stuart Ross, duo-pianists. Mrs. Raymond Baybutt is the club's president.

The Monday Morning Musical Club, of which Mrs. Elsie Lovell Hankins is president, continues its philanthropic activities and maintains an active concert and lecture bureau.

Dr. Paul Henry Lang, professor of musicology at Columbia, will give public lectures under the auspices of Brown University on

Clubs and Societies Arrange Most of City's Musical Fare—Boston Symphony Plays Before Increasingly Larger Audiences—Federation Plans Music Week Celebration—'Carmen' to Be Given—Some Choral Groups Discontinue

April 9, 14 and 16. The general title is to be 'Some Aspects of Music in Western Civilization'.

A successful series of concerts by undergraduate groups at the university is being presented by the Brown Union and the Department of Music. It is expected that in the semester to come the Brown Glee Club, led by Arthur B. Hitchcock; the Brown-Pembroke Orchestra and the Pembroke Glee Club, led by Arlan R. Coolidge, will be heard. Although travel difficulties preclude the arranging of trips, these organizations hope to be hosts to one or more similar clubs from neighboring institutions.

The director of music in the public schools, Dr. Walter Butterfield, indicates that inability to transport student groups may curtail the public programs by glee clubs, bands and orchestras throughout the city. However, there is no slackening of the activity in the separate schools, elementary, junior and senior high.

A relatively new group is the Jewish Community Center Orchestra conducted by Benjamin Premack. Its annual concert will be given in May. Other appearances will be in connection with community events.

Two programs remain on the list of the Pawtucket Civic Music Association: Roland Gundry, violinist, March 3, and the Boston Flute Players Club, April 28.

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Sir Ernest MacMillan, Conductor of the Toronto Symphony

By ROBERT H. ROBERTS

TORONTO, CAN., Feb. 5.

THE people of Canada have entered the fourth year of active partnership in fighting the global war of freedom. We have accustomed ourselves to food rationing; because of gasoline and rubber shortages, our automobiles have become museum pieces; we are living more and more within our own communities; our streets and public places are thronged with men and women in service uniforms; and our industries are increasingly becoming centers of women workers. Out of these changes there are emerging new patterns in our cultural life. Ten years ago music in this country was the Cinderella of the arts. A symphony concert was outstanding if it drew an audience of a couple of thousand; and even the most eminent concert artist rarely drew a capacity house.

But today all this is changed. The Toronto Philharmonic plays regularly throughout the Summer to capacity houses of over 7,500; during the Winter months the Toronto Symphony draws audiences limited only by the seating accommodation of Massey Hall. Many visiting artists have had to repeat their programs in order to meet the demand for seats. And at every concert, stage seats are becoming the rule. At no time in the history of this city has music been such an important and vital part of the lives of the people.

Not only is this the case among the civilian population. Among the men and women in uniform, now exceeding 600,000, there has been a quickened interest in music. People in our armed services are hearing, for the first time, music of the highest standard. The most important influence in moulding the musical tastes of our young people is perhaps that felt through the concerts at our army, naval and air camps. James Melton, Richard Crooks, Lansing Hatfield, Paul Robeson, Marian Anderson and Lily Pons—to mention only a few noted artists—have sung to thousands in camps.

The observer of these changes becomes optimistic. There is, however, one negative element that should be curbed. With the marked interest in music, there is a tempta-

Toronto



Wilfred James, Manager of Massey Hall

Ernest Johnson, Manager of the Toronto Philharmonic

tion on the part of some to exploit this interest for material and immediate returns. In some cases inferior programs, in other cases inferior artists, have been presented. There is a real danger in this. Those who are seriously concerned with the future of music in Canada should be alert to resist pressure of any sort from those who would exploit the present situation for their own advantage. There is an opportunity at this time to establish sound musical standards.

New York Performed

The Toronto Symphony opened its twenty-first season on Oct. 27. Sir Ernest MacMillan continues to direct Toronto's major musical organization. Last Spring he resigned his position as principal of the Conservatory of Music in order to devote himself to more concert activity. Ten subscription concerts will be given by the orchestra this season. The policy of introducing guest artists has been continued. Joseph Szigeti, violinist, appeared on the opening program. Those to be heard include Artur Schnabel, pianist, and Raya Garbousova, cellist. The programs have included the Fifth Symphony of Shostakovich. The much-discussed Seventh Symphony of the same composer was given its first Canadian performance by the orchestra on Jan. 26.

In addition to the regular subscription series, five evening concerts for students of high schools have been planned. These are directed by the associate conductor, Ettore Mazzoleni. Because of gasoline and tire shortage, the children's concerts have been cancelled. In their place a new series of symphony concerts has been broadcast to the schools of the province. W. Elton, manager of the Toronto Symphony, reports the largest sale of subscription and admission tickets on record. Capacity houses have heard all the season's concerts.

This season a new chapter opened in the life of Toronto's oldest musical organization, the Mendelssohn Choir. In the Summer Sir Ernest MacMillan was elected conductor. It is anticipated that there will be a closer tie-up with the Toronto Symphony because of a unified leadership. In December, under Sir Ernest, the choir sang the 'Messiah'. In January Verdi's Requiem was given in collaboration with the orchestra. The directors of the choir plan to give the 'Passion Ac-

"At No Time in the History of This City Has Music Been Such an Important Part of the Life of the People"—Orchestra and Artist Performances Draw Capacity Houses—Symphony and Philharmonic Have Programs of Broad Scope—Visiting Performers Enliven Season

cording to St. Matthew' by Bach at Easter, and to hold a two-day festival in the Spring, when Beethoven's Ninth Symphony will be performed.

Philharmonic Concerts

The Toronto Philharmonic plans a series of twenty-four weekly concerts, reports Ernest Johnson, manager of the orchestra. The series will open on May 6 and continue throughout the Summer and early Autumn. The orchestra began its career in the Summer of 1934 on a share-basis plan among the musicians and has continued to operate on this basis. On the board of directors is Walter M. Murdock, president of the Toronto Musical Protective Association. In a letter to patrons, he stresses music as a means of bringing spiritual strength in days of war. For the past two seasons the management has followed the policy of introducing guest conductors. That this has received the favor of concertgoers is evidenced by greatly increased attendance. Last season there were over 148,000 paid admissions. In addition, several hundred free tickets for each concert were given to men and women in uniform.

During the season of 1942 Toronto audiences heard such outstanding conductors as Hans Kindler, Edwin McArthur, André Kostelanetz, Victor Kolar, Erno Rapee, Sir Ernest MacMillan and César Borre. In addition, several young Canadian conductors made first appearances as orchestra conductors.

Guest artists also appeared. Among the singers were members of the Metropolitan Opera in New York; Jan Peerce, Eleanor Steber, Josephine Antoine, Jean Dickenson, Lansing Hatfield and James Melton. Instrumental soloists included Ossy Renardy, Joseph Shuster, Orrea Pernel, Percy Grainger, Carroll Glenn and Zara Nelsova. Three dancers also appeared: Carola Goya, Miriam Winslow and Atty Van Den Berg.

One of the important war services of the Philharmonic has been concerts given by members with guests artists at the various army, Navy and air camps situated near Toronto. Over 42,000 in the services have attended. Guest artists also visited military hospitals, where they performed for wounded men who have been returned to Canada from overseas battlefronts.

Give 'Dance Proms'

Mr. Johnson and his associates hit upon a novel plan to aid in building up the sustaining fund of the orchestra. Two "Prom" Dances—the first to open the season and the second to close it—were inaugurated. Victor Kolar and César Borre conducted the orchestra in Strauss dance music in April, Erno Rapee and Sir Ernest MacMillan took charge of the closing dance.



Violet Keene
Mrs. W. B. Woods, President of the Women's Musical Club

J. W. Elton, Manager of the Toronto Symphony

Nearly 8,000 persons attended and a considerable sum was realized. These dances will be continued this year, the first "Prom" Ball of 1943 will be held the last week of April.

The Philharmonic plays in the Arena of the University of Toronto. There is seating accommodation for 7,800. The Arena is centrally located and it is not expected that gasoline and tire rationing will affect the attendance the coming season. The concerts have been broadcast by the Canadian Broadcasting Corporation in former years, and it is hoped they will be heard over the radio again during the coming Summer.

Already contracts for conductors and soloists are being signed for 1943. These will be announced when plans for the season are completed.

Massey Hall Series

Massey Hall, Wilfred James, manager, opened its forty-ninth season last October.

The present season has been distinguished by a series of outstanding events. The General Platoff Don Cossack Chorus made its first appearance in Toronto in the Fall. Anne Brown, soprano, came in January for her first Toronto recital. The Minneapolis Symphony under Dmitri Mitropoulos comes in February. Grace Moore returns in February. Another important event is to be the return of Jan Kiepura, tenor. It is expected that Eugene Ormandy will conduct the Philadelphia Orchestra in a May festival, marking the close of the Winter concert season.

Many significant events are held in Eaton Auditorium. This concert hall, seating approximately 1,300, provides an ideal setting for intimate recitals. Each season the management presents artists of distinction in programs of the highest standard. The three major series: the Auditorium Concert Series and the Thursday and Saturday Artists' series, all have sold-out subscriptions. A number of regular subscribers are now in the armed forces; their seats were immediately taken up by new subscribers. Even stage seats have been sold out for fifteen of the major concerts. (Continued on page 248)



Frank Thorolfson,
Conductor of the
Manitoba Uni-
versity Symphony



Eva Clare, Direc-
tor of Music in
the University of
Manitoba



Mrs. C. S. Strang,
Secretary-Treas-
urer of the
Women's Musical
Club in Winnipeg



Winona Lightcap,
Conductor of the
Manitoba Uni-
versity Glee Club

Winnipeg

**Gee Celebrity Series
Reports Successful
Season — Oxford
Press Cooperates
In Presentation of
Music by Canadian
Composers — Nu-
merous Clubs Plan
Variety of Proj-
ects — Federation
Convention Can-
celled**



Fred M. Gee, Manager of the Celebrity
Concert Series

By MINNIE A. BOYD

WINNIPEG, CAN., Feb. 1.

OBSERVING the activities and forecasts of the different musical organizations in Winnipeg, one is heartened by the interest shown in music in this, Canada's fourth year at war. A large number of young children are beginning the study of music. Music stores acknowledge a brisk demand for pianos, also for good recordings.

The oldest music club in Winnipeg is the Women's Musical Club, now in its forty-fourth season. The nucleus of the club was formed in 1894 when six musical enthusiasts met together weekly for mutual improvement through the study and practice of music. The idea of forming a permanent club was conceived in 1897 with musical aims of the highest standard. In 1911 the club was incorporated. The early officers raised a standard that has been an inspiration to each succeeding president, and to the various committees whose constant aim has been the advancement of music in this city.

The club has presented some of the most outstanding musicians of our time. Mrs. W. H. Collum is the president this season. The secretary-treasurer is Mrs. C. S. Strang, in her twentieth successive year in this office. Programs announced for January and Feb. 1 were 'Folk Music of the British Isles' by Winnipeg musicians; and a recital by Clement Q. Williams, Australian baritone, to take the form of an Aid for Russia Concert. Future attractions are a program by the Junior Musical Club, Feb. 15, and a program of modern music, Mar. 1.

The Junior Musical Club is carrying on its work of providing wider opportunities for young students, with nine club programs, an audition board which hears students desirous of playing on the club programs and on the radio monthly Sunday afternoon programs at Manitoba Home for Girls, and regular Saturday morning broadcasts. The club will give a program for the Women's Musical Club and for the Young Women's Club. The president is Mrs. H. N. Waterman; the secretary, Elsie Sikerbol.

Gee Series Attracts

Fred M. Gee, manager of the Celebrity Concert Series in Winnipeg, Brandon, Regina, Saskatoon and Edmonton, reports a very successful season. Capacity audiences have been the order of the day. Artists already presented include Carmen Amaya, dancer, and her company; Carroll Glenn, violinist; John Dudley, tenor; Claudio Ar-

rau, pianist; Jaroff's Don Cossack Chorus; John Charles Thomas, baritone; Richard Crooks, tenor; William Primrose, violist; and Marian Anderson, contralto. Mr. Gee also announced Robert Casadesu, pianist; Dusolina Giannini, soprano; the Minneapolis Symphony, Dimitri Mitropoulos, conductor, and Albert Spalding, violinist. He will spend the month of February in New York, this being his thirteenth annual managerial trip to Manhattan.

The University of Manitoba Glee Club is preparing for its sixteenth annual Gilbert and Sullivan presentation, 'The Yeoman of the Guard'. Performances will open with a complimentary performance for the soldiers of M. D. 10, on Feb. 9, and will continue until Feb. 13. Scenic effects are to be designed and created by the Ancient and Honorable Guild of Stage Craftsmen under the able direction of John Russell. The musical director is Winona Lightcap. George Brodersen will direct the acting and Melba Cuddy the dancing. Costumes are to be by Mallabar. Members of the orchestra will be chosen from the University Symphony.

Federation Merger

The president and executive of the Canadian Federation of Music Teachers Associations report that the exigencies of war have made it advisable to cancel the 1943 convention, which was to have been held in July at Banff. The Ontario Music Teachers Association has joined the C.F.M.T.A., thus adding another link to the chain from coast to coast. Representatives from the O.M.T. on the C. F. M. T. A. executive will be Cyril Hampshire, Toronto, president of the O.M.T.A.; George Coutts, Toronto, and Harvey Robb, of London, Ont.

An outstanding activity of the federation has been the series of concerts, given by branches in the different provinces, of compositions by Canadian musicians. Owing to the cooperation of the *Oxford Press*, these concerts have added considerably to the C.F.M.T.A. war effort. The entire proceeds have been given to war services. The Young Artists Concerts, with exchange of performers from neighboring provinces, have met with great success.

Lyell Gustin of Saskatoon is president of the Canadian Federation of Music Teachers Associations. Mr. Gustin announces that, in lieu of the convention, a business meeting will be held in Saskatoon on July 2 and 3.

The University of Manitoba Symphony with Frank Thorolfson

as conductor, announced two programs this season. The first was presented in the Walker Theater with Gordon Kushner, pianist, playing Gershwin's 'Rhapsody in Blue' with the orchestra. The second was arranged for Jan. 25 in the Concert Hall of the Civic Auditorium with Stanley Hoban as baritone soloist. Betty Davison is the concert master.

The Contemporary Music Club of Winnipeg, with Dr. Harold Rice of the Medical College staff as president, has outlined a varied program ranging from 'Original Creative Efforts' by club members to 'Rarely Produced Modern Works' of Shostakovich and Hindemith.

Hold Composition Contest

The Wednesday Morning Musical Club has cut its program to six in place of ten as in former years. These recitals are held in private homes. This season has seen an increase in membership. Mrs. Arthur Henderson is the president. On March 10, which is the date of the annual meeting, the program as in former years will be one of compositions chosen by Dr. M. A. Fricker of Toronto from manuscripts submitted to the Original Composition Contest sponsored by the club.

The Winona Lightcap Studio Club became a radio member of the New York Philharmonic-Symphony Society this season. Tentative programs for the remaining months of this season are as follows: February, 'Songs of the Hebrides'; March, 'Johannes Brahms'; April, 'Martha'; May, Annual Recital; June, Annual Dinner.

The Mary L. Robertson Studio Club reports an active season. The February program is to be a lecture by Dr. Austin Wells of Wesley College on 'The Influence of Gypsy Music on European Composers'. A March program will feature French and Norwegian composers. In April Margaret Fetherstonhaugh will give a recital. The annual meeting and miscellaneous program is scheduled for May.

The Swedish Musical Club has Freida Simonson as program director. The February program will be given by an ensemble from the General Wolfe School, with Esther Lind conducting.

The Winnipeg Branch of the Manitoba Registered Music Teachers Association has organized "study groups." These are for the assistance of young teachers, and are proving popular even with the "seasoned" teachers.

The Brandon Branch of the Manitoba Registered Music Teachers Association is an active group. Men from a nearby training camp have contributed to monthly programs. The branch is planning a concert by Canadian composers, the entire proceeds to be devoted to some war project. The president, George Rutherford, announces that the annual meeting will be held in April.

Choral Plans

Brahms's Requiem will be presented by the Philharmonic Club some time this Spring. Filmer Hubble is the conductor, and Gwendal Davies the accompanist.

The Winnipeg Metropolitan Choir, with Herbert D. Sadler as conductor, announces that plans are underway for a production of 'The Chimes of Normandy'.

The University of Manitoba Music Department has a new series of recitals featuring scholarship and prize winning students from the midsummer examinations of 1942. On Feb. 1, a recital will present winners of the Mrs. James A. Richardson Scholarships (open only to students from rural Manitoba), the Coronation Scholarships of the I.O.D.E., the Fred M. Gee Prizes, and the Matthews Scholarship awarded by the Manitoba Registered Music Teachers' Association, Winnipeg Branch. On Feb. 13, nineteen junior students, representing nineteen teachers, will present all the music included in the new Grade IV Piano Book, published by the *Oxford University Press*.

The listening room of the music department is regularly booked by university students and outsiders to listen to the Carnegie Music Set, augmented recently by 126 new recordings. The records are also broadcast.



Désiré Defauw, Conductor of La Société des Concerts Symphoniques

By THOMAS ARCHER

MONTREAL, Feb. 5.

EVENTS in this city for the balance of the season, extending this year well into May, include a performance of Shostakovich's Seventh Symphony with Leopold Stokowski as guest conductor, Berlioz's 'Damnation of Faust', featuring Ezio Pinza, and Bach's 'St. Matthew Passion' and Mozart's 'Cosi Fan Tutte'. The latter works are to be conducted by Wilfred Pelletier.

In this full program, chief interest is directed to the annual May Festival to be held on May 14 by the Orchestra of La Société des Concerts Symphoniques under Désiré Defauw. The "Damnation of Faust" will be the chief item in this three-day event. Mr. Pinza has been engaged to sing the role of Mephistopheles. Eleanor Steber will be the Marguerite and Joseph Rogashevsky the Faust.

Special attention is being paid to this performance of the Berlioz score as it will be an authentically French one. Mr. Defauw has frequently conducted it in Paris. Moreover, the choruses will be sung by Charles Goulet's Disciples de Massenet, an all-French choir which last year recorded Fauré's Requiem in a Victor-Album set.

Airs from Mozart Operas

The two other days will be devoted to miscellaneous programs. On May 10, Mr. Pinza will be heard in excerpts, with orchestra, from 'The Marriage of Figaro', 'Don Giovanni' and 'The Magic Flute'. The balance of the program will consist of Shostakovich's First Symphony. May 12 will be concerto evening with Rudolf Serkin as soloist in the Fourth Piano Concerto of Beethoven and the First of Brahms.

Considerable preparation is being made for the appearance here of Leopold Stokowski to conduct the Shostakovich Seventh Symphony, with the Montreal Festivals Orchestra at the Forum on April 5, the local sports arena. Mr. Stokowski is having a special sound reflector constructed for the occasion. The reflector will become the property of the Montreal Festivals after the engagement and, it is hoped, will offset to some degree the poor acoustics of the Forum.

The performance of the 'St. Mat-

thew Passion', another Montreal Festival event, is being planned on just the opposite lines. Wilfred Pelletier will direct it at the Hermitage, a small convent theatre with a capacity of about 600. A smaller orchestra, more in keeping with the period, will be used and the choir will be placed in galleries instead of on the stage. Soloists have yet to be announced, the performance being scheduled for April.

There is also talk that the Montreal Festivals may present Mozart's 'Marriage of Figaro', in His Majesty's Theatre if the Metropolitan Opera tour allows that institution's 'Figaro' cast to be brought here. Plans are going ahead, however, for the Opera Guild's presentation in May of 'Cosi Fan Tutte'.

The Mozart comedy opera will be given in His Majesty's Theatre by a local cast reinforced by guest artists. The Opera Guild was founded and is directed by Pauline Donald and has given productions here during the last few years. Wilfred Pelletier, it is understood, will direct 'Cosi Fan Tutte'.

The Orchestra of la Société des Concerts Symphoniques has four of its ten subscription dates to fulfill.

RECITALS LEAD WINNIPEG LIST

Crooks, Primrose and Local Pianist Among Recent Attractions

WINNIPEG, MAN., Feb. 1.—On Jan. 13, Winnipeg concertgoers heard one of the most enjoyable concerts in this season's Celebrity Series. Richard Crooks, tenor, with William Primrose, violist, and Frederick Schauwecker at the piano, were the artists contributing to this unforgettable evening, and each was a perfect complement to the other. Winnipeg will look forward to hearing these artists again.

The Women's Musical Club had the honor to present Ross Pratt, Winnipeg born concert pianist, in his debut recital in Winnipeg on Jan. 4. This was his first appearance in recital in his home town since his return from Europe in the fall of 1939. He presented an exacting program with authority and sound musicianship, and was received with enthusiasm.

On Jan. 10 Mr. Pratt played for the armed forces in a recital held in the Hall of the Art Gallery, Winnipeg Auditorium. Men and women in uniform were admitted free and the public was admitted upon the purchase of \$1.00 in War Savings Stamps. The program in part consisted of the Bach Chaconne, the Ravel Sonatina, a group by Medtner and a group by Rachmaninoff.

Mr. Norman Wilks, principal of the Toronto Conservatory of Music, was the guest of the Winnipeg Branch of the Manitoba Registered Music Teachers Association at a luncheon held on Jan. 14 in the St. Regis Hotel. Mr. Wilks commended the Canadian Federation of Music Teachers Associations for their support of the young Canadian artists, saying, "this is one of the finest things being done

Berlioz's 'Damnation of Faust' Scheduled by Société des Concerts Symphonique, to Be Conducted by Defauw Assisted by Visiting Artists—Stokowski to Direct Shostakovich Seventh During Festival—'St. Matthew Passion' and Mozart Operas also Planned for Spring

Désiré Defauw will complete a Brahms' cycle on Feb. 9. Gregor Piatigorsky will be soloist in the Schumann 'Cello Concerto on Feb. 23. On March 9, the orchestra will give its first performance of Berlioz's Symphonie Fantastique; and on March 23 Alexander Brailowsky will be soloist in the first concertos, respectively, of Chopin and Liszt.

Other engagements include those

for our young musicians." He also said, "Interest in music in Canada has increased, since the beginning of the war. Registration in the Conservatory is the highest ever."

MINNIE A. BOYD

MTNA ELECTS OFFICERS AT MIDWEST MEETING

Quarles Named President, Porter Is Vice-President—No Plans Set for Annual Conclave

CINCINNATI, O., Feb. 1.—At a called meeting of the Music Teacher's National Association held at the Netherland Plaza Hotel on Jan. 14 and 15, James T. Quarles, of the University of Missouri, was elected president of the Association for the ensuing year.

Quincy Porter of the New England Conservatory was elected vice-president; D. M. Swarthout of the University of Kansas, was re-elected secretary; Raymond Kendall, Dartmouth College, was elected treasurer, and Theodore M. Finney, University of Pittsburgh, editor; Wilfred C. Bain of North Texas State Teachers College was appointed assistant-secretary, and Oscar W. Demmler, for many years treasurer of the Association, who asked this year to be relieved of his duties, was appointed assistant-treasurer.

Elected to the three year term of the executive committee were: Warren D. Allen, Stanford University; Mildred Eakes, Cincinnati Conservatory of Music, and Paul Weaver, Cornell University. To the one year term of the Executive Committee were elected Mrs. Crosby Adams, Montreal, N. C.; and C. V. Buttleman, Chicago.

Due to the national emergency and restrictions on transportation, no definite plans were laid for an annual meeting this year, but the Association will continue to publish the annual Book of Proceedings and the MTNA Bulletin, issued twice yearly to its members.



Wilfred Pelletier, Conductor of Programs at the Montreal May Festival

of Paul Robeson in a recital on Feb. 8, and the Don Cossacks and the Ballet Theater in the Spring. Witold Malcuzyński, Polish pianist, will make his first appearance in Montreal in March. Coming recitalists for the Ladies Morning Musical Club are Jesus Maria Sanromà, pianist; Nicholas Goldschmidt, singer-pianist; Isaac Stein, violinist; Eileen Law, contralto, and Zara Nelsova, 'cellist.

Toronto

(Continued from page 246)

certs. Already Helen Traubel, Jan Peerce, Artur Rubinstein, Vronsky and Babin, Paul Robeson, Richard Crooks and Marian Anderson have appeared on the Auditorium Series. Yet to come are: Dorothy Maynor in her first Toronto concerts, Feb. 18 and 20, and Lansing Hatfield, March 18 and 20. Gladys Swarthout will close the series in March.

Two other series are also held in Eaton Auditorium. The Casavant Society brought Claire Coci, American organist, and Alexander Schreiner, organist of the Mormon Tabernacle in Salt Lake City. In addition, three Canadian organists, D'Alton McLaughlin, Maitland Farmer and Muriel Gidley, appeared on the Casavant series.

The Oxford University Press of Canada has sponsored a new series of recitals by Canadian artists. Ernest Seitz, pianist, Ernesto Vinci, baritone, and Portia White, contralto, have been heard. Kathleen Parlow, violinist, and Malcolm and Godden, duo-pianists, will conclude the series.

Individual artists engaged for concerts in Eaton Auditorium include Witold Malcuzyński, Polish pianist, in a concert on behalf of Polish relief. Another artist to be heard in March is Vivian Della Chiesa, soprano.

Mrs. W. B. Woods, president of the Women's Musical Club, reports that the active work of sponsoring concerts by the club will be suspended during the war.

Mona Bates, a prominent member of the club, has founded a ten-piano ensemble. Miss Bates conducts this organization and is giving concerts in Toronto and throughout the province on behalf of war services.



Albert Stoessel, Conductor of the Worcester Festival

By JOHN F. KYES

WORCESTER, MASS., Feb. 2.

LONG-established musical enterprises have fared well here during a perplexing season, and earnest efforts are continued, in spite of reduced personnel. The size and attitude of audiences has, so far, been commendable.

The eighty-fourth Worcester Musical Festival is planned for the first week in October. This decision has been made possible by a surplus of about \$600 from the 1942 wartime festival, as evidence of the fact that artistic and financial success can still be achieved.

The program, as yet left sufficiently flexible to meet new problems of the moment, will probably contain, much as last year, an Extension Series of several concerts to open the week, including an award concert to recognize young performers, and one or more semi-popular orchestral concerts. The event for children will be continued. The Subscription Series of three concerts will include Artists Night and two programs of choral and orchestral works. A large chorus has already commenced rehearsals, with especially good registration of men and indications that the total chorus will number approximately 325. 'Judas Maccabaeus' is one of the choral works in rehearsal.

Albert Stoessel will conduct all the concerts. Walter Howe is assistant musical director and continues as organist and manager of the festival office. Hamilton B. Wood is president of the Worcester County Musical Association, the parent organization. Harry B. Lindsay was elected to succeed Matthew P. Whittall as vice-president. Harrison G. Taylor, treasurer; Hermann P. Riccius, clerk, and Gardner R. Parker, librarian, continue their important work. New members of the board of government include William Self, Robert S. Heald and John R. Sibley. The loss of Arthur J. Bassett from festival ranks continues to be felt keenly.

Give Seventy-Sixth Concert

The Worcester Oratorio Society gave its annual 'Messiah' performance on Dec. 20 in the Auditorium. This was the seventy-sixth concert of the society, and marked its forty-

Worcester, Mass.



Walter Howe, Manager of the Festival Association

sixth season. Walter Howe conducted. The chorus of 400 was assisted by sixty-five players from the Worcester Philharmonic, with Maurice Diamond as concertmaster. Susanne Fisher sang the soprano role in place of Selma Kaye, who was ill. Other soloists were Margaret Harshaw, Wesley Coplestone and Gean Greenwell; with Alice Lynch as solo trumpeter, James A. Gow, as organist, and Parouhi Adamian, as pianist.

Officers of the Oratorio Society are: Harry C. Coley, president; Albert H. Inman, Harry G. Stoddard and Matthew P. Whittall, vice-presidents; William H. Beaumont, treasurer, and Charles E. Sargent, secretary. J. Vernon Butler is the conductor emeritus. Mrs. Butler was for many years the pianist.

Many Hear Guest Artists

The Worcester Civic Music Association has had few vacant seats at its concerts in the Auditorium, in spite of transportation problems. There have already been presented the Ballet Theater, the Philadelphia Opera Company, the National Symphony Orchestra, Erica Morini and Jan Peerce. Still to be heard are Licia Albanese, soprano, and Thomas L. Thomas, baritone, on Feb. 18; and the Boston Symphony on March 23. The annual campaign for memberships will take place in April. Arthur J. Dann as president, and Mrs. Leon McDermid as secretary share responsibilities with W. Elmer Ekblaw, Wilfred B. Feiga and Mrs. George F. Fuller, vice-presidents; Ralph C. Ordway, treasurer, and the talent committee: Mrs. D. W. Armstrong, Charles Grosvenor, Mrs. Caroline Keil-Staff, W. Karl Latons and Mrs. William S. Sargent.

The Fine Arts Course at Clark University has concluded its twenty-first season, bringing dancers and musicians in addition to literary figures. Loring H. Dodd is prime mover in this always oversubscribed series.

The Worcester Philharmonic Orchestral Society will present concerts on Feb. 7 and May 2 in



Hamilton B. Wood, President of the Worcester County Musical Association

Mechanics Hall. Soloists will be Kristina Thorvald, mezzo-soprano; Anne Goyette, pianist; Nora Garner, soprano, and Mary Lynch pianist.

This large orchestra of enthusiasts ranging from young students to established professional musicians will be conducted by Walter Howe. Dr. Wilger L. Jones is president, with Regina Anderson vice-president; John C. Yeaton, Jr., treasurer; Mrs. Mildred D. Yeaton, secretary, and Harry S. Smith as business manager. Shifting of the concerts to Sunday evenings should be a popular move.

The Worcester Art Museum has given splendid programs, including concerts demonstrating the recently installed organ, with Joseph Bennet as guest organist.

Norton Company has arranged five musical events for its employees, the large number of applicants and the 3,500 limit on Auditorium seating capacity requiring that each employee bring but one guest and choose a single concert. Attractions are: Sigmund Romberg and his orchestra, Feb. 3; Vincent Lopez and his orchestra, Feb. 25 and 26. A Coca-Cola broadcast is slated tentatively for March. A fourth program may be arranged if the demand warrants.

To Give 'Utopia Ltd.'

The Worcester County Light Opera Club will perform the sel-

Plans for Eighty-Fourth Worcester Festival Already Under Way — Few Vacant Seats at Civic Music Events—Philharmonic Orchestral Society, under Walter Howe, Enlists Soloists—Light Opera Club Presents Gilbert and Sullivan Works

dom heard 'Utopia, Ltd.', in May at Tuckerman Hall, thus completing its repertoire of Gilbert and Sullivan operas. Leslie Moore will conduct, with Robert Leslie as stage director, and Edmund Q. Abbot as production manager. Auditions for solo parts will be held on Feb. 7. The club recently elected these officers: Mrs. Elizabeth Cody, president; Mrs. Madeleine Companion, vice-president; Francis Jones, treasurer; Mrs. May Tolman, secretary, and Catherine Brosnihan, librarian. James Lidgate and Robert Leslie are new members of the executive board.

The club opened its sixth season with 'H.M.S. Pinafore' on Dec. 4 and 5 in Tuckerman Hall. Leslie Moore conducted, with Catherine Benoit and Irving Gaunt as pianists. Elizabeth Cody was production manager. The club now has twenty-four members in the armed forces. Monthly programs are being planned for active and associate members and their friends, with Madeleine Companion as general chairman.

Young musicians from the city's high schools will hold their annual Junior Music Festival in May, under the direction of Arthur J. Dann and his assistant supervisors. Work of this nature in the elementary schools has been impeded because grade teachers are carrying extra burdens in the form of clerical and special supervisory work connected with the war rationing and air raid precautions.

Worcester lodges, colleges, and the Woman's Club are all "carrying on" musically, as are the church groups. Intimate clubs for musical study are numerous, and interest in private study continues to run high.

HUGO
KORTSCHAK

Violinist

Studio: 155 EAST 91st STREET NEW YORK CITY

Utica



Edgar Alderwick,
Co-Conductor of
the Utica Civic
Symphony



Mrs. C. Lloyd
Fague, New
President of B
Sharp Musical
Club



Roland E.
Chesley,
Utica Concert
Manager

Great Artists Series and B Sharp Club Offer Notable Programs — All Concerts of Civic Symphony under Di- rection of Alderwick— Band to Give Summer Concerts

By ELLIS KENNEDY BALDWIN

UTICA, N. Y., Feb. 5.

SYMPHONY programs, concerts sponsored by the B Sharp Musical Club and Roland E. Chesley and choral events scheduled for late Spring constitute the musical fare for Utica in coming months.

Five major events are calendered, including the appearance of the Pittsburgh Symphony here on Feb. 10 under the direction of Fritz Reiner in a program sponsored by Roland E. Chesley, who presents the Great Artists Series. The schedule began with the Philadelphia Opera Company and a joint recital of Thomas L. Thomas, baritone, and Erica Morini, violinist, and will conclude on April 14 with a concert at which Luboshutz and Nemenoff, duo-pianists, and Polyna Stoska, soprano, will be heard. The recitals are conducted at the Stanley Theater.

The B Sharp organization, which brought Robert Casadesus, pianist, a Metropolitan Opera group singing a streamlined version of 'The Barber of Seville' and Paul Robeson earlier in the season, will conclude its series on March 1 when Maria Gambarelli, premiere danseuse of the Metropolitan, will offer a program of ballets. These pro-

grams are seen at the Avon Theater.

Brings Players from Syracuse

Due to the illness of Berrian Shute, co-conductor of the Civic Symphony, Edgar J. Alderwick is this year conducting the entire series. Due to a number of the players being drafted, Mr. Alderwick is augmenting the local orchestra with Syracuse players, bringing the aggregation up to its full complement of seventy-five.

The orchestra, which began the year with a program at Proctor Auditorium, and continued on Jan. 24 at the Colonial Theater, will be heard again at the Colonial on March 14. The final program will be given at the Proctor Auditorium when the Civic Chorus of 100 voices directed by Dr. Frank P. Cavallo will sing with the orchestra. Clara and Johannes Magendanz, pianists, will present a Mozart concerto at one of the concerts.

Chesley, who is president of the Civic Musical Society, is aided by a staff which includes Harry R. Gosling, chairman of the board; David T. Pyne, treasurer, and Mrs. Ralph Krohn, secretary. He announced that during the coming year Mr. Shute and Mr. Alderwick will continue as co-conductors of the orchestra, and that William P. Scheuler will continue as conductor of the Civic Band, which will give a series of ten concerts at the Parkway shell this Summer. The Civic Society in its eleventh year now has a membership of about 1,000.

Mrs. C. Lloyd Fague, who has served for a number of years as chairman of the B Sharp Musical Club's Community Concert Committee, is now president of the organization. Mrs. James A. Smith is recording secretary; Mrs. William V. Jones, corresponding secre-

tary; Mrs. Raymond Walsh, treasurer, and Mary E. Gallagher librarian.

The club has been conducting a series of afternoon recitals at which Russian, Norwegian, French and other sectional groups of music have been played and discussed. The club will conduct its annual meeting May 12 with Mrs. George W. Crowell as chairman.

Etude Club Gives Series

Elysee Davis is president of Etude Club this year. Her staff includes Eleanor Brennan, vice-president; Mollie Davies, recording secretary; Carmella E. Mosca, corresponding secretary; Kathryn Lochner, treasurer, and Lillian S. Rosen, librarian.

Programs for the balance of the year are being planned by Mildred Ueltschi assisted by Margaret Griffith. The club, which will have a Mendelssohn program in April and expects to be active in the Music Week program of the city, is presenting a series of extension concerts in the Utica institutions. The schedule, arranged by Martha Williams and Harriet Hodinger, includes concerts at the House of the Good Shepherd, Crippled Children's Home, the Home for Aged Men and Couples, and the Old Ladies Home.

The Munson-Williams-Proctor Institute is sponsoring two series of musical evenings during the late winter and spring. The first series

includes the appearance of the Tudor Singers, Feb. 23; a recital of Cecil Davis, pianist, and Dr. Frank P. Cavallo, baritone, March 9; and Renee Blyth, harpist, and Charles Budesheim, violinist, March 23.

The second series, conducted Tuesdays through February and March, will be directed by Sara P. Maybury. At these the complete family of instruments used in orchestral music will appear, the programs giving both demonstrations and solos. Evenings have been set aside for the strings, woodwinds, brasswinds and percussion.

Eight scholarships given by the Curran Scholarship are in effect this year while the public school music which includes a program of band, orchestra and choral groups in the twenty-one schools in the public school system continues under the supervision of Bertha Deane Hughes.

The Central New York Chapter of the American Guild of Organists is sponsoring a series of recitals of nationally known organists at Grace Church.

Choral work has suffered to some extent due to many of the men singers being drafted, but George Wald continues with the Kiwanis Symphonic Glee Club, Samuel Evans directing the Philharmonic Society. Welsh singing groups are considering another high school eisteddfod under the sponsorship of St. David's Society to be arranged by Arthur Roberts.

Wilmington, Del.

Fuel Rationing and Difficulties of Transportation Bring Some Musical Curtailments — Three Concerts Planned by Symphony

By SHIRLEY A. PRIEST

WILMINGTON, DEL., Feb. 5.

IT is a much-curtailed musical season that Wilmington is experiencing this year, due to gas rationing, the draft, and other natural results of the war. The series of concerts arranged for the past two years by the Wilmington Society of the Fine Arts can not be given because of the closing of the Art Center, due to fuel rationing. Also cancelled are informal recitals of the Drama League Orchestra, and many W.P.A. orchestra programs, as well as individual performances. The situation here is somewhat worse than in many cities, due to the number of music patrons living in suburbs and at some distance from the city.

The Brandywiners, an amateur operatic group, have transferred performances from the open-air theatre on the grounds of the Longwood estate of Mr. and Mrs. Pierre S. DuPont, which is about fourteen miles from Wilmington, to the Playhouse, in the heart of town. They will produce an operetta this Summer. New officers are: William M. Stirling, president, succeeding Hood Worthington; R. Carter W. Jones, second vice-pres-

ident; J. Burton Nichols, treasurer; and Mrs. Aubrey O. Bradley, member of the board of directors. Retaining office are: W. J. Robinson II, first vice-president; Priscilla G. Boyt and Gerard J. Berchet, board members, and Mrs. Stanley R. Stager, Jr., librarian.

Orchestra Continues

The Wilmington Symphony, under the direction of Harry E. Stausebach, is continuing with its customary three concerts this season. One took place Dec. 14; the other two are scheduled for Feb. 28 and the early Spring.

Only two concerts have been announced by the Community Concert Association to its membership of 1200. Paul Robeson was to have sung on Jan. 21, but cancelled the date. As a substitute program, the National Symphony will play on Feb. 9. The Ballet Russe is scheduled for Feb. 23. These programs will be given in the Playhouse.

The Orpheus Club, a male chorus, continues its schedule of two concerts. The Winter program was given on Dec. 3; another will take place in the Spring. Wilbert Hitchner, director of the chorus and supervisor of music in the Wilmington Schools, has joined the Army, and is succeeded as conductor by Carl Friday.

Petina to Repeat Carmen

Irra Petina, Metropolitan Opera mezzo-soprano, who was introduced at the Metropolitan on New Years Day in the title role of Carmen, will close the Metropolitan season in a repeat performance of 'Carmen' on March 13.

WHEELER BECKETT

Conductor of the Boston Symphony Orchestra, Inc. Youth Concerts

Conducts

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Justice Charles B. Sears, President of the Buffalo Philharmonic Society (Left), and Thomas A. Boris, Manager

By THEODOLINDA C. BORIS

BUFFALO, N. Y., Feb. 5.

BUFFALO, always an industrial and milling center, and now more than ever engrossed in industry for the sake of the nation's all-out war effort, is not forgetting its music. While everyone's time is more than ever taken up with specialized work or interests connected with the war, and despite the ban on pleasure driving, no cancellations of any major events have been announced.

Concert attendance totals have suffered, it is true, but not to an alarming degree. The "Pop" concerts of the Buffalo Philharmonic, which were heard by standing-room-only audiences during most of the Summer, have been the hardest hit so far, an understandable development in view of the hazards of bus transportation in wintry weather from districts at considerable distance from Kleinhans Music Hall, which is under the direction of Mrs. Fred C. Corey.

To Give Ninth Symphony

The regular symphony concerts of the orchestra, which is growing in public esteem, and which, from the musical standpoint, has made rapid forward strides, have been very well-attended. Five concerts of the series remain, including the annual all-Wagner program with the 150-voiced Buffalo Philharmonic Chorus under the direction of Franco Autori, conductor of the orchestra. The schedule continues as follows: March 2, Mischa Mischakoff, violin soloist; March 16, Beethoven's Ninth Symphony; March 29, Josef Hofmann, pianist, soloist, and April 13, Anne Brown, Negro soprano, as soloist. There also remain ten more of the Sunday evening "Pop" concerts.

Justice Charles B. Sears is president of the Buffalo Philharmonic Orchestra Society, Inc. Other officers are John W. deForest and Mrs. Carlton M. Smith, vice-presidents; John B. Richards, treasurer; Mrs. E. G. Spaulding, assistant treasurer; George G. Davidson, Jr., acting secretary, and Thomas A. Boris, manager.

Mrs. Zorah B. Berry, who brings musical attractions each season, has not failed to maintain her reputation as an astute judge of Buffalo's tastes. The remaining concerts in her series will bring the Minneapolis Symphony under Dimitri Mitropoulos and with Leonard

Buffalo

Symphonic Concerts Attract Public in Series Which Show Artistic Growth of Ensemble—Chamber Music Is Allotted Special Place on Year's Calendar

Pennario, pianist and former Buffalonian, on Feb. 6; Zino Francescatti, violinist, on March 9, and the Metropolitan Quartet (Jan Pearce, Nadine Connor, Mona Paulee and Lansing Hatfield) on March 30.

Chamber Music Series

The Buffalo Chamber Music Society will sponsor two more programs in its annual series—by the Coolidge Quartet and Frank Sheridan, pianist, on Feb. 8, and the Budapest Quartet on March 1.

Mrs. Fred C. Corey, Director of Kleinhans Music Hall



Franco Autori, Conductor of the Buffalo Philharmonic



Mrs. Zorah B. Berry, Manager of the Artist Series in Buffalo

Hardesty Johnson, tenor, will sing in Buffalo on March 22 under the auspices of the Chromatic Club as the last of this season's Evening Artists' Recitals under the chairmanship of R. Leon Trick. Members' recitals still to be heard will feature Evelyn McCann Prior, pianist, and Lucille D'Addio, 'cellist, on Feb. 13; and Martha Worth, contralto; Isabelle Workman Evans, violinist, and William J. Gomph, pianist, on March 13.

At the Grosvenor Library under the direction of Margaret M. Mott, head of the music department, the monthly series of song recitals by

John L. Priebe, Buffalo tenor, and chamber music programs by the Wolanek String Quartet will continue through the next two months.

The Spring will bring its usual series of annual concerts by various choral and instrumental groups of the community, including a performance of Bach's 'St. Matthew Passion' by the Buffalo Schola Cantorum under Jessamine Long.

Syracuse

New Spring Concerts Will Bring Mahler and Bruckner Symphonies Played by Local Forces—War Factories Organize Choral Groups

By HARRIS PINE

SYRACUSE, N. Y., Jan. 29.

A NUMBER of Syracuse musicians have either joined the military forces or are defense workers, and our musical life is necessarily affected; but many concerts are still given.

The Morning Musicals, founded by Mrs. Antoinette White Sherman in 1890, is presenting six evening concerts, four morning programs and a twilight recital. Officers are: Mrs. Donald M. Dey, president; Mrs. Claude C. Bush, Mrs. Edward M. Jones and Geraldine Arnold, vice-presidents; Mrs. Carl P. Wright, treasurer; Mrs. Harry H. Skerritt, assistant treasurer; Mrs. William J. Kingsley, recording secretary, and Elizabeth McCarthy, corresponding secretary. Artists to be heard are: Jarmila Novotna, soprano, Feb. 1, and the duo-pianists,

Dr. Nicholas Gualillo, Conductor of the Syracuse Philharmonic



Vronsky and Babin, March 18. The National Symphony, under Hans Kindler, has appeared.

The Syracuse Civic Music Association, with Mrs. S. B. Everts as president, announces three attractions: the Pittsburgh Symphony, under Fritz Reiner, Feb. 9; the Ballet Theater, March 11, and Artur Rubinstein, pianist, April 5.

Dr. Nicholas Gualillo, conductor of the Syracuse Philharmonic and director of the Onondaga Opera Association, will complete his new series on March 3, presenting the operetta 'Maytime' by Romberg.

New Symphonic Series

A new series is planned for the Spring, five programs will include symphonies by Mahler and Bruckner, as well as performances of 'Faust', 'The Bartered Bride' and 'Die Fledermaus'. Dr. Gualillo also plans for Spring and Summer series of 'War Pop Concerts' with volunteer singers, conductors and speakers.

The Onondaga Opera Association has in a measure merged with the Rochester Grand Opera, each helping the other in trading artists and co-direction. Mrs. Josephine di Crasto, director of the Rochester Opera Association, has appointed Dr. Gualillo as co-director.

War and defense plants are organizing choruses.

The Syracuse String Sinfonietta, a group of twenty-five string players under the direction of Murray Bernthal, instructor at Syracuse University, expects to present concerts. Mr. Bernthal is assisted with the management of these concerts



Mrs. S. B. Everts, President of the Syracuse Civic Music Association



Dr. Howard Lyman, Conductor of the University Chorus

by his wife, Rose Bernthal, a member of the first violin section.

André Polah, former conductor of the Syracuse Symphony, expects to resume open air concerts in the Summer for the benefit of soldiers on furlough, the proceeds to be given to army funds.

The Syracuse A Cappella Choir, under the direction of John T. Clough and affiliated with the Westminster College of Princeton, N. J., has given concerts for men in military service. The choir is active at programs of the Morning Musicals and at benefit concerts.

On the Syracuse Campus, the Sigma Alpha Iota, musical sorority, and Phi Mu Alpha, musical fraternity, will present on Feb. 5 the Rochester Eastman School of Music Quartet, with George Mulfinger of the Syracuse Fine Arts College piano faculty as soloist in his own Quartet in B Minor.

The University Chorus under the direction of Dr. Howard Lyman will give its annual Spring concert on April 15 with Wirk Ridge, pianist, as soloist.

Ellerman Sings at Foxworth Rites

Amy Ellerman, contralto, was soloist at the memorial services for P. E. Foxworth, assistant director of the FBI, held in the first Presbyterian Church, New York, on Jan. 25. Mr. Foxworth was one of thirty-four killed in a recent plane crash off Dutch Guiana.



John T. Clough, Conductor of the Syracuse A Cappella Choir



Mrs. Donald M. Dey, President of the Morning Musicals in Syracuse

Ithaca

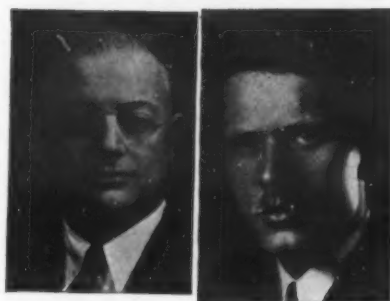
Expanded Music Calendar at Cornell University Shows Results Despite War Problems—Vocal and Instrumental Groups Develop in First Half Year—Visiting Artists Give Recitals in Series at Bailey Hall—Bach Organ Concerts and Events for Advanced Students Attract

ITHACA, N. Y., Feb. 5.

IN the Spring of 1942 the administration at Cornell University adopted a policy looking toward the rapid expansion of musical activities on the campus. This policy involved two main features—first, providing musical organizations suitable for students who have the time and desire to make music, either vocal or instrumental; second, to maintain the highest possible level of artistic excellence in all of these organizations.

For the purpose of this development, John M. Kuypers was added to the staff of the Music Department, with the rank of associate professor; he had for some years been chairman of the department of music at Hamline University, St. Paul, Minn. With the cooperation of the chairman of the Cornell department, Paul J. Weaver, and other faculty members (including Richard Gore, organist, Robert Hull, Wendell Margrave and Eric Dudley), Mr. Kuypers has brought about a significant development in college music during the first half of the current year.

In spite of situations caused by the war, 595 students were active in the various vocal and instrumental ensembles during the first term; and of this number some 400 were



Paul J. Weaver,
Chairman of the
Music Department
at Cornell
University

John M. Kuypers,
New Associate
Professor in Cornell's
Music Department

men. The organizations include a large Chapel Choir of mixed voices; an a cappella choir of mixed voices called the Cornell Chorus; a second branch of this same group called the Cornell Junior Chorus; men's and women's glee clubs; the University Orchestra, of symphonic proportions; a String Sinfonietta; the Symphonic Band, and the R. O. T. C. Military Band.

More Women Enroll

Registration in theoretical and historical courses during the term has been about as usual, with an increase in the number of women and a decrease in the number of men.

The concert season on the campus has been the most successful in many years. The Bailey Hall series had the heaviest season sale in its history; every concert so far has been completely sold out. This series includes Paul Robeson, William Primrose, the General Plattoff Don Cossacks Choir, Egon Petri, the National Symphony of Washington, and the Cleveland Orchestra. The Coolidge Quartet is to give a concert in mid-February.

The Department of Music is again presenting a series of twenty-one free Sunday afternoon concerts. Mr. Gore has announced a series of six Bach organ recitals to be given during Lent. The University Orchestra is appearing in three concerts; and the men's and women's glee clubs each in two concerts. Two special free concerts for students are being given in Bailey Hall by Egon Petri, pianist.

For Advanced Students

Meanwhile, Cornell continues its offerings for advanced students under Dr. Otto Kinkeldey, professor of musicology; Mr. Petri, and Roy Harris, composer.

Other faculty members continuing their schedules are Johana Harris, pianist; Eric Dudley, teacher of singing; Wendell Margrave, director of the bands; and Robert Hull, director of the Cornell Junior Chorus and assistant with other organizations. Ronald Ingalls is on leave of absence, pursuing graduate study at the Eastman School of Music in Rochester.

Max V. Exner, specialist in rural music, is on leave for the duration, serving in the United States Army abroad.

Des Moines

Civic Music Association Continues Interesting Series—Orchestra also Active, though Reduced in Membership—Drake University to Sponsor Student and Faculty Recitals—High School Organizations Appear

By JANE T. WATTERS

DES MOINES, Ia., Feb. 5.

MUSIC-LOVING Des Moines continues to maintain a full schedule of musical activities in spite of war-time restrictions, changes, cancellations and absences. There has been some re-making of plans, of course, but the Civic Music Association carries on its fine artist series; a smaller symphony orchestra plays to smaller, but none-the-less enthusiastic, audiences; the individual schools offer neighborhood concerts instead of the all-city festivals; Drake University cancels its band and choir tours, but sponsors the customary student and faculty recitals. So the city looks forward to an enjoyable Spring season.

Artists remaining on the Civic Music Association series are: Claudio Arrau, pianist, Feb. 10; Gladys Swarthout, mezzo-soprano, March 30; and the Minneapolis Symphony in two concerts—a morning matinee for school children and an evening performance for association members, April 12. Harold Fair, program director of the Central Broadcasting Co., is president of the association.

Students Featured

Clifford Bloom is president of the Drake-Civic Symphony Orchestra. Frank Noyes conducts. The orchestra will feature student musicians and alumnae as soloists in its Spring concerts. Evelyn Teander, pianist of Chicago and Des Moines, will appear on Feb. 21. Kathleen McCoun Noble, contralto, is to be the guest artist on March 28. Four young musicians, selected from auditions held by Rudolph Ganz, will appear at the May 9 concert; the Drake University Chorus, under the direction of Stanford Hulshizer, will perform Don Malin's setting of the Twentieth Psalm with the orchestra on the same occasion.

Mr. Hulshizer will direct the cantata, 'Hiawatha's Wedding-Feast' by Coleridge-Taylor with the com-

Frank Noyes,
Conductor of the
Drake-Civic Symphony



bined university choirs and singers from local churches at a date shortly to be announced.

Gordon Bird, director of bands at Drake University, has joined the Army. Milton Lippman of Chicago succeeds him at the college.

Lorrain Watters, director of music education, is a captain in the Special Service Division of the Army. Agnes Larson Johnson has been appointed acting director in his absence. Frederick Engel and Robert Bagley, high school band directors, have entered the service, with Willard A. Moore and William J. Jacobs, respectively, substituting for them in the schools.

Mrs. George F. Clarke, manager of the Shrine Auditorium, has booked the following: 'Porgy and Bess', featuring Todd Duncan and Etta Moten, with Alexander Smallens conducting, Feb. 7; the Boston Comic Opera Co. in 'The Pirates of Penzance', Feb. 14; and Sigmund Romberg and his orchestra, Feb. 28.

BIRMINGHAM ATTENDS RECITAL BY LILY PONS

Soprano Returns after Five Years Accompanied by Frank LaForge

BIRMINGHAM, ALA., Feb. 1.—More than 4,500 made their way to the Municipal Auditorium on Jan. 29 to hear the first concert in five years by Lily Pons. In addition to her amazing voice, Miss Pons is a delight to the eye of the beholder; she has a sense of humor and the dramatic knack for creating an intimacy with the audience; and an unspoiled stage-presence. She was generous in acknowledging the assisting artists: Frank LaForge, her accompanist, and Frank Versacci, flutist.

She sang three arias, 'O che gioia' from Mozart's 'Escape from the Seraglio'; Pamina's aria from Mozart's 'Magic Flute', and 'Caro Nome' from Verdi's 'Rigoletto', all providing opportunity for the singer to give a glittering display of her art. She sang a group of old English songs and a LaForge arrangement of Mozart's variations on a theme from an old French opera. Other numbers on the program were Debussy's 'Il pleure dans mon coeur' and 'Fantoches', LaForge's 'Cupid's Captive', the LaForge arrangement of Poldini's 'Poupée valsante', 'The Maids of Cadiz', the 'Music Box', and Marie Antoinette's 'The Little Garden'.

The Ballet Russe de Monte Carlo, preceding Miss Pons by only one week, attracted an attendance of more than 3,500, although it was the second ballet of the year and not included on the music club artists' series.

L. M. C.

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Harrisburg

Organizations Coordinate Efforts for Programs to Entertain Service Men—Symphony, Conducted by Raudenbusch, Presents Soldier-Soloists—Choral Society and Symphony Choir Assist as USO Concerts—Wednesday Club and Civic Group Present Musicales with Local and Visiting Attractions

By HELEN J. KULP

HARRISBURG, PA., Feb. 5.

MUSICAL organizations are coordinating their efforts in sponsoring programs of good music to entertain the growing military personnel stationed at the several encampments in this area. Their most recent project is the presentation of free Sunday afternoon concerts in the Form of the State Education Building for men and women in service, war industry workers, civilian defense volunteers and their friends.

This series began on Jan. 17 and may continue until the end of March. It was planned by the Harrisburg USO Council, which appointed George King Raudenbusch, conductor of the Harrisburg Symphony, general program chairman. The orchestra forms the nucleus for the programs. In arranging an attractive balance of classical and good popular music, Mr. Raudenbusch has obtained the willing services of leading organizations in the city and many talented civilian musicians. Featured on these programs are a number of former professional musicians stationed at the New Cumberland Army Reception Center.

Soldiers as Soloists

Soldier-soloists scheduled to take part in the first three concerts include Pvt. John Lawler, bass, of Philadelphia, former member of the Chicago Opera Company; Pvt. Robert Decker, baritone, formerly with the Pittsburgh Opera Company; Pvt. Alvin Rudnitsky, violinist, of Philadelphia, and Pvt. Albert Falkove, violist, a Curtis Institute graduate.

Piano soloists for the first three programs include Lee Cronican, Alice deCeeve and Pasquale Talarico, of the piano department at the Peabody Conservatory in Baltimore.

Groups taking part include the Harrisburg Choral Society, the Harrisburg Symphony Choir, the combined choruses of John Harris and William Penn high schools, the Harmony Aces Quartet, the Moose Band and others.

Symphonic Programs

The Harrisburg Symphony, in its thirteenth season with George King Raudenbusch as conductor, made provisions this year for men and women in military uniform to attend its concerts without charge. Artists heard earlier in the season were Yella Pessl, harpsichordist; Lauritz Melchior, tenor, and Carroll Glenn, violinist.

Gyorgy Sandor, pianist, was to have appeared at the concert on March 16, but has been called into

the Army. Sigurd Rascher, saxophonist, will be soloist on May 4; and on April 13 the Harrisburg Symphony Orchestra and Symphony Society will present the Philadelphia Orchestra and Eugene Ormandy in their second concert here this season.

Because of transportation difficulties, only one of the popular afternoon concerts for school children will be given by the orchestra in the Forum this year. This will take place on May 3, when Sigurd Rascher will be soloist. Plans are under consideration for having members of the orchestra play at the schools until it is possible to resume the Forum concerts.

Mr. Raudenbusch continues to give program talks at the Harrisburg Symphony Society's teas and luncheons which precede the orchestra's concerts. With Mrs. Arthur H. Hull still serving as president, the society maintains its large membership and continues its valuable program in spite of the war time duties of many members. The Women's Committee, again under the chairmanship of Mrs. Clarence E. Zorger, has a larger subscription sale than ever.

Club Has Long Record

The sixty-one year old Wednesday Club, one of the oldest organizations of its kind in the United States, reports fewer club events this season, but generous participation by its members in entertainments for service men. Mrs. Richard J. Miller is in her second year as president. Mrs. Joseph A. Hayes, program chairman, arranged seven evening musicales at the Civic Club, including a piano recital by Esther Jonsson. 'Composers' Night' will be observed on March 9, and 'Light Opera Night' on April 27. The student group continues under the counselorship of Mrs. Charles C. Stroh, is active with Margaret Schmidt as counselor.

Mrs. Miller and Mrs. Lloyd V. White serve with Mr. Raudenbusch on the program committee for the free Sunday afternoon concerts. Mrs. White and Mrs. Charles A. Holmes are members of the executive board of the Pennsylvania Federation of Music Clubs, Mrs. Holmes serving as state choral director, and Mrs. White as chairman of war service.

Many members have given generously of their time in entertaining soldiers at the military posts, under the auspices of the Victory Entertainment Squadron. Mary Barnum Bush Hauck, founder and director of this organization, is a member of the Wednesday Club. Catharine H. Izer has replaced Mrs. E. J. Decevee as director of the Wednesday Club Chorus.



Mrs. Richard J. Miller, President of the Harrisburg Wednesday Club



Mrs. Arthur H. Hull, President of the Harrisburg Symphony

The Wednesday Club Civic Music Association, of which Mrs. White is chairman, has presented Claudio Arrau, pianist; the Philadelphia Opera Company in 'The Marriage of Figaro', and Roland Gundry, violinist. Jan Pearce, tenor, and Polyna Stoska, soprano, will be heard in a joint recital on Feb. 27, and Thomas L. Thomas, baritone, on April 8.

Mendelssohn's 'St. Paul' will be given at the Forum by the Harrisburg Choral Society on March 25, under the direction of John Lewis Roberts. Soloists will be Susanne Fisher, soprano; Earl Palmer, tenor, and Leonard Stokes, baritone. The society, now in its fifth year, is an unendowed organization of nearly 100 members. It presents at least one major choral work each year, in addition to popular Christmas concerts.

Wilkes-Barre

Two Out of Three Concert Courses Continue Despite War-Time Problems—Bach Chorus and String Symfonietta Conducted by Paul Gies—Orpheus Club and Others Active

By W. ELLSWORTH

WILKES-BARRE, PA., Feb. 5

THE people of Wyoming Valley are convinced that in spite of all they are called to do in the war effort, they must cherish music. Two out of the three concert courses in the valley are going on, but one had to be abandoned.

The Wilkes-Barre course has this season heard recitals by Charles Kullman, tenor, of the Metropolitan opera, and Edwina Eustis, mezzo-soprano. The future will bring Josef Hofmann and also the Cleveland Orchestra.

The Bach Festival Chorus and the String Symfonietta remain under the direction of Paul Gies, of the Bucknell Junior College. Though the orchestra has lost ten out of its twenty-four players, it ventured a recent appearance in the Hotel Sterling. The audience showed keen enjoyment of a charming program. A second concert is hoped for in the early Spring.

A heavy loss in membership has been suffered by the Bach chorus. It may not be possible to repeat the 'St. Matthew Passion' this Spring; but the chorus of about 150 may give 'The Creation' and a costume recital of music by Bach and his contemporaries.



George King Raudenbusch, Conductor of the Harrisburg Symphony and Program Chairman of Concerts for War Workers

The Dauphin County Folk Council plans to hold its eighth annual folk festival, Americans All, in the Forum during the third week of May. Mary Barnum Bush Hauck, organizer and director, intends this year's festival to be a proving ground of what each inter-American group has contributed to the American armed forces. Soldiers from nearby military posts will join civilians in this unique program of traditional songs and dances.



Paul Gies, Conductor of the Bach Festival in Wilkes-Barre

Mr. Gies has accepted the conductorship of Concordia, men's chorus, succeeding the late Adolph Hansen.

The Orpheus Male Chorus continues to make itself useful to the community.

The local branch of the Guild of American Organists presented Virgil Fox, from the Peabody Conservatory in Baltimore, in an organ recital.

The Civic Opera Company, Edith M. Hoffman, director, and Carl Roth, conductor, is rehearsing for another Gilbert and Sullivan performance.

The Mozart Society, arranging programs for its senior and junior members, is active though the elaborated course in music appreciation has been curtailed somewhat owing to the war effort.

Hacker Gives Several Recitals in New York State

William Hacker, pianist, was guest artist on Dec. 8 at the joint concert of the Badischer Maennerchor of Rochester, N. Y., and the Arion Singing Society of Syracuse, in Rochester. Mr. Hacker is scheduled to appear in Naples, N. Y.; Brockport, N. Y., at the Brockport State Teachers' College, and in Barre, Vt. On Jan. 29, he appeared at the Geneseo State Teachers' College, Geneseo, N. Y.



Burnet Tuthill,
Conductor of the
Memphis Sym-
phony



Mrs. Guy Joyner,
New President of
the Memphis
Symphony Society



I. L. Myers, Im-
presario of Mem-
phis



Sydney Dalton,
Head of the
Voice Depart-
ment and Choral
Director of
Ward-Belmont
School

Nashville

Community Concert and Ward-Belmont Series Lead in Presenting Visiting Artists—Four Colleges, Centennial Club, Add to Ryman Auditorium List—Glee Clubs and Instrumental Ensembles Give Variety to Calendar

NASHVILLE, TENN., Feb. 5.

WITH its half-dozen colleges, four of them having music departments, this city has a lively music season within its own borders. Visiting artists are brought through the Community Concert Series, the Ward-Belmont Artist Series, occasional additions to the regular activities of the Centennial Club, Fisk University, and bookings at Ryman Auditorium.

The abandonment of the Spring tour of the Philadelphia Orchestra cancelled one of the attractions of the Community Series. As originally announced, the series comprised Bronsky and Babin, the two-piano team, and the Don Cossacks under Kostjukoff—two attractions which have already been heard—Patricia Travers, violinist, Jan. 27; Helen Traubel, March 15, and the Philadelphians. In place of the orchestra the members were given an extra concert. They will hear the Baccaloni opera group on Feb. 17 and welcome back a favorite when Maria Gambarelli dances on April 12.

The Ward-Belmont School Series has been enlarged this season. Instead of confining itself to big names, the series gives younger artists a chance to be heard. Music students of the institution will have the opportunity of consulting Ernst Wolff, lieder singer, when he comes on March 11, and the Belgian Piano-String Quartet on Feb. 24.

Festival in April

The English Duo: Erno Valasek, violinist, and Henry Scott, pianist-humorist, have already appeared at Ward-Belmont. They are to be followed by Edward Roecker, baritone, on April 15, and Lilian Knowles, soprano, on May 6. The annual Festival of Music and Fine Arts will be held the latter part of April. Works by British and American composers will be featured. During the week there will be programs by several of the school or-

ganizations, which include the orchestra and the Chamber Music Society under Kenneth Rose, head of the violin department; the Glee Club and the Choir, conducted by Sydney Dalton, and a selected group of eight women's voices, the Singers, also directed by Mr. Dalton, presenting mostly old and new a cappella numbers.

Fisk University, one of the leading Negro schools of the country, has a strong music department under the direction of Harold C. Schmidt, who has given some excellent performances with the University Choir. On April 16, 17 and 18 the Spring Festival of Music and Fine Arts will include choral works by Pan American composers. A week later the choir will give a Good Friday program, with works

Memphis

Symphony Reaches Half-Way in Fifth Successful Season—Beethoven Club Shares Center of Local Interest — The Chorus Made Up Entirely of Women

MEMPHIS, TENN., Feb. 5.

NOW that the Memphis Symphony is in the midst of its fifth successful season, it shares with the Beethoven Club the center of musical activity in the city. Others active in providing concerts are Martha Angier, Inc., and I. L. Myers, a patron of all the arts whose presentations are for the benefit of scholarship funds for students of art and music at the Memphis Academy of Arts and the Memphis College of Music. Mrs. Angier's artists for the season have already been heard. In addition to the Ballet Russe de Monte Carlo, recently seen, Mr. Myers is planning for a return engagement of the Curtis String Quartet on a date dependent on travel arrangements.

The Memphis Symphony, continuing under the dynamic musical direction of Burnet Tuthill, is carrying on with constant changes of personnel as members are called to the armed services. The orchestra is composed of all the available competent performers of the city and its surrounding territory,

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Tennessee

Soldiers Contribute to New Interest in Musical Events—Symphony Lists Guest Artists—Concerts in Community Series Attract—Civic Chorus to Give Oratorio and to Hold May Festival — Lists Faculty Recitals



Arthur Plettner,
Conductor of the
Chattanooga
Symphony



J. Oscar Miller,
Conductor of the
Civic Chorus in
Chattanooga

Chattanooga

By VIRGINIA CARTER

CHATTANOOGA, TENN., Feb. 1.

CONTRARY to expectations, a year at war has not abated interest in musical developments in Chattanooga. In fact, interest is greater than ever before and has been spurred on by the influx of soldiers at nearby Fort Oglethorpe, who have contributed much, both actively and in attendance, to a number of civic musical events.

The Chattanooga Symphony, under the continued direction of Arthur Plettner, has maintained its membership of sixty-five by the use of some excellent talent from the fort. At the first concert, which came in the Fall, Muriel Kerr, guest pianist, played the Beethoven Concerto in G. The second concert on Feb. 15 will feature Ottokar Cadek playing Bach's Fourth Brandenburg Concerto. On April 19 Carroll Glenn will be guest soloist for the last concert.

The Community Concert Association has kept its membership of about 3,000 up to par. The first concert in the Municipal Auditorium, was given by Robert Casadesu, who was received with tremendous enthusiasm. Future events will bring Lily Pons on Feb. 3, the Ballet Russe, and the Minneapolis Symphony.

Chorus Sings 'Creation'

The Chattanooga Civic Chorus, under the baton of J. Oscar Miller, who has been conductor since the formation of the group thirteen years ago, has already presented two successful programs. The first was the Charles L. Wagner production of 'La Bohème', Haydn's oratorio 'The Creation,' sung by the chorus, was the second.

On March 2 the mid-season popular concert will be presented, featuring resident artists. Special numbers will be sung in commemoration of Chattanoogaans who have given their lives in the armed services. The annual May festival of the chorus comes on May 10 and 12. At this time guest artists will be Jean Watson, contralto, in her third return engagement, and Arthur Carron, tenor, in 'Samson and Delilah.'

Isa McIlwraith (Mrs. Arthur Plettner), choirmaster for the University of Chattanooga, has planned

a Spring concert for the choir. Miss McIlwraith, who is an accomplished organist, will also give an all-Bach concert at the university in the early Spring.

The Cadek Conservatory of Music, with Harold Cadek in charge, is working on the development of a new opera group made up of resident musicians. Dr. Werner Wolff is conductor. The first performance, which will come early in February, will be 'Il Trovatore.'

Mrs. Lillian Cadek Dame of the conservatory faculty has planned a group of faculty recitals. A program of American music was announced in January, with a piano quintet being the outstanding feature. In March an all-Schubert program will be presented, and at a later date a program of two-piano music.

For Adult Education

The Frye Institute, founded for the furtherance of adult education, is developing a mixed chorus with B. L. Hawk conducting. In February a folk song festival will be the second concert for the season for them. At Eastertime, the ambitious young chorus will present the Edwin McDonald oratorio, 'The Message to the Cross.'

The Chattanooga Music Club and the Civic Choral Society have both been active in the entertainment line at Fort Oglethorpe. Each Monday night the music club gives a program in the hostess house at the post. Attendance at every performance has been at capacity peak, and a number of service men have participated. The army post boasts not a few professional musicians ranging from concert pianists to players in big name popular bands. The club has presented a new grand piano to the hostess house, thus encouraging musicians at the post to participate.

Throughout the season a number of student recitals will be presented at the Cadek Conservatory, continuing until the Summer.

Moses Smith Named to New Post

Moses Smith, president of Music Press, Inc., and, until recently, head of Columbia Masterworks of the Columbia Recording Corporation, has become musical consultant to Evelyn Gerstein Associates, publicity service bureau in New York. Mr. Smith will continue his other activities in the music field.

Colorado



Arthur M. Oberfelder, Impresario and Manager of the Oberfelder-Slack Series

Denver

By JOHN C. KENDEL

DENVER, COL., Feb. 5.

IN spite of the war situation, there has been no curtailment of musical activities in Denver this season. Attendance at all the major concerts has been most gratifying, and the large number of men in uniform in the audiences shows there is no lack of interest in music on the part of the armed forces. The remainder of the season gives promise of proving even more interesting than the first half of the year.

The programs of the Civic Symphony Society hold great interest for music lovers. Floyd F. Walpole, president, and Mrs. George E. Cranmer, chairman of the Program Committee and Associate Board, guide the orchestra through these strenuous times in a masterful manner. Horace E. Tureman, conductor, promises programs of great interest. On Feb. 21 the orchestra will feature Mary Kendel, soprano, as soloist. On April 18 the Lamont Singers of the University of Denver, conducted by Florence Lamont Hinman, will join forces with the orchestra in a presentation of the Bach B Minor Mass. Prominent resident soloists will be heard with the chorus.

The Denver Symphony has one program scheduled for the spring. On April 9 Arnaldo Estrella, pianist, will be featured as soloist. As features of the orchestral portion of the programs, Mr. Tureman will present the Brahms Second Symphony, the overture 'Chanticleer' by Daniel Gregory Mason and the Overture on Negro Themes by Gilbert.

The Junior Symphony, also under the baton of Dr. Tureman, will offer its last program of the season in April.

Concerts Well Attended

The Oberfelder-Slack management has an attractive season; attendance at their two series of concerts has proved very gratifying. The lists of artists for the remainder of the season include Anne Brown, Feb. 13; Carmen Amaya, Feb. 15; Baccaloni and Company, Feb. 19; Richard Crooks, Feb. 26;

No Curtailment of Musical Activities Noted—Programs of Civic Symphony Hold Much Interest—Attendance at Oberfelder-Slack Series Proves Gratifying



Florence Lamont Hinman, Conductor of the Lamont Singers of the University of Denver



Floyd Walpole, President of the Civic Symphony Society

Marian Anderson, March 5, and Jan Peerce, March 22.

Pro-Musica Society decided not to present a series of concerts this year. In place of the usual activities, the members have been devoting their energy to the promotion of music for soldiers in the five camps immediately adjacent to Denver. Mrs. Thomas Patterson



Mrs. Thomas Patterson Campbell (Left) and Mrs. George E. Cranmer, Co-chairmen of Musical Activities in Camps in the Denver Area

Campbell, president of Pro-Musica, and Mrs. George E. Cranmer, chairman of the Associate Board and Program Committee of the Civic Symphony Society, have been appointed co-chairmen of musical activities in the camps. For the remainder of the season, they are planning a series of soldier concerts each Sunday night. Many programs will also be presented at the camps during the Spring and Summer.

The merger of the Lamont School of Music with the University of Denver, which took place in September, 1941, has proven valuable for both schools, with



Horace E. Tureman, Conductor of the Denver Symphony

registration holding up surprisingly well under existing conditions.

Josef and Rosina Lhevinne will join the 1943 summer school faculty for the eighth consecutive session.

The University Campus Chorus (mixed) under the direction of Katherine Bowman has been changed into a girls' chorus and will present the annual Spring Revue in March, assisted by the Duncan Pipers, a newly-organized bag-pipe ensemble directed by Dr. Tureman.

The University Orchestra under the direction of William H. Hyslop has been supplemented by a sinfonietta group, directed by Elias Trustman. This group performs

(Continued on page 298)

Colorado Springs

COLORADO SPRINGS, COL., Feb. 5.

THE population here has increased during the past year to more than twice the former number of inhabitants, so that the concert public is appreciably larger. Many of the new residents are soldiers or workers at Camp Carson and Peterson Air Base. In general this increase has been seen in attendance at concerts.

First to show a step-up in public interest was the series of four piano recitals given by Johana Harris last Summer, and as she and her husband, Roy Harris, will again be teaching at Colorado College in the Summer of 1943, an opportunity will be afforded to prove how steady the new attendance is. Also on the Summer staff of the college will be John C. Wilcox, who will again hold voice clinics, and Hanya Holm, who will once more direct work in the dance department.

The Colorado Springs Fine Arts Center and Colorado College have joined, as in previous seasons, to sponsor a concert series in the Arts Center Theater. This year Cornelia Otis Skinner, monologist; Orrea Pernel, violinist, and Robert Casadesus, pianist, have been engaged to appear and response to this list

Doubling in Size of Population Has Increased Concert Attendance—Fine Arts and Civic Concert Events Attract Large Audiences

has outstripped that of any other season.

The Colorado Springs Symphony, under the leadership of Frederick Boothroyd, has kept most of its previous audience members and added some new ones. Despite the crisis which has beset all orchestras in the matter of personnel, this organization is maintaining itself well. Soloists for the four concerts include John Dudley, tenor; Johana Harris, pianist; Joseph Szigeti, violinist, and the Belgian Piano-String Quartet. A children's concert is also scheduled to be given in February.

The Civic Music Association has as its new president, Dr. Fred S. McKay. Its attractions include Mobley Lushanya, Leo Smit and Glen Darwin.

James Sykes, pianist, and chairman of the music department of Colorado College, will give concerts



Frederick Boothroyd, Conductor of the Colorado Springs Symphony



James Sykes, Chairman of the Music Department in Colorado College

during late February and early March in Kansas and Missouri. He will also appear in an all-twentieth-century program in the Museum of Modern Art in New York.

The Colorado College music department has presented its annual faculty series, affording the public a chance to hear Robert Gross, violinist, Peter Page, bass, and James Sykes. The Belgian Piano String-Quartet has given one public concert and will present others later in the season. However, two of its members, Guy Mombaerts, pianist, and Charles Foidart, violist, have been called to serve in the Belgian armed forces in Canada. They will return later to join Albert Rahier, violinist, and Joseph Wetzels, 'cel-

(Continued on page 298)

New Orleans

Louisiana



Rosalie Duvic,
Personnel Man-
ager of the Or-
chestra in New
Orleans



George H. Terri-
berry, President
of the New Or-
leans Symphony
Society



Corinne Mayer,
President of the
Philharmonic So-
ciety



Ole Windingstad,
Conductor of the
New Orleans
Symphony

Continuously Larger Audiences Hear Sym- phony Under Winding- stad — Philharmonic Society Brings List of Distinguished Artists —Choral Groups Busy

By HARRY BRUNSWICK LOEB
NEW ORLEANS, Feb. 5

MUSIC continues its important role during these warring times. The Philharmonic Society, which already has several fine offerings to its credit this season, announced Gregor Piatigorsky and Alexander Kipnis in January. Artists to come are: the Baccaloni Group, Feb. 15; Vladimir Horowitz, Feb. 17; the Minneapolis Symphony, Dmitri Mitropoulos, conductor, Feb. 27 and 28. Officers of the Philharmonic Society are: Mrs. Harry T. Howard, honorary president; Corinne Mayer, president; Mmes. E. B. Benjamin, Mark Kaiser and Frank Soule, vice-presidents; Mrs. D. S. Elliott, secretary-treasurer. The directors are: Mary Conway and Mmes. Rathbone DeBuys, Paul S. Felder, W. C. Sherman; R. T. Stone, H. H. Vatter and W. B. Wisdom.

Larger and larger audiences continue to attend the concerts of the New Orleans Symphony. Ole Windingstad, its conductor, has drawn together an array of excellent musicians. In addition to ten subscription concerts at Municipal Auditorium and eleven Pops at Mc-

Alister Hall, the organization has been offering five Soldiers' Concerts at Municipal Auditorium on Sundays. The orchestra is scheduled to give subscription performances on Feb. 16, March 2 and 16, and April 1; Pop concerts on Feb. 23, March 9 and 23; Soldiers' Concerts on Feb. 21 and March 21. The final concert on April 1 promises to be a gala event. Of eighteen Young Peoples' Concerts those of Feb. 11, March 8, 10 and 22 remain.

The president of the Symphony is George H. Terriberry. Rosalie Duvic continues as the efficient personnel manager and Elise Sessums is the newly-appointed manager. Among soloists this year were Eugenia Buxton, Paul Wittgenstein, Grace Moore, Josef Geringer, Nicolas Zadri, Carmela Ippolito, Suzanne Sten and Sari Biro.

The Newcomb School of Music, Leon Ryder Maxwell, director, will continue its interesting Thursday afternoon recitals at which students of high merit are presented in classical programs. In the Spring there will be concerts by the Newcomb Festival Choir, the Newcomb A Cappella Choir, and the Newcomb and Tulane glee clubs. A presentation of one of the Gilbert and Sullivan operas will be offered.

Le Cercle Lyrique, Jeanne Dupuy-Harrison, president, will purvey classical programs at its monthly musicales. This old and esteemed society has long added to the proverbial "charm" of the Crescent City.

Concerted Music

Maynard Klein, director of the Tulane-Newcomb Chorus, will present old classics and rarely-heard compositions during the Spring. That the New Orleans public responds to concerted music artistically performed is invariably proved by the full houses it attracts.

The Mary V. Moloney Study Club has expanded its endeavors by generously doing altruistic work among the sick and the inmates of charitable institutions.

Maria Mayhoff-Freudenberg, contralto, will be heard in March, in the title role of 'Carmen'. This singer, formerly of the Vienna Opera, is soloist at the Touro Synagogue, the Napoleon Avenue Presbyterian Church, and also at four Catholic churches—the Jesuits, St. Anthony, St. Patrick and St. Augustine.

A newcomer who will contribute

to this season's activities is Amelio Colantoni, formerly of Hollywood. Mr. Colantoni has been getting together a large chorus here and training it for performances of 'Il Trovatore' and 'Carmen', which, with the double bill of 'Cavalleria Rusticana' and 'Pagliacci' will be given in the Spring.

The Apollo Male Quartet, Louis Panzeri, director, and Blanche Prince accompanist, will be active as in the past. The work of this fine assembly of singers has afforded much pleasure for several seasons.

Ferdinand Dunkley's organ recitals have long been valuable educational offerings. Mr. Dunkley will be heard in several programs in the Spring.

The Spring Fiesta, for several years an outstanding attraction, will begin March 14 and end March 29. Many of the events have been planned in tune with the national situation without interfering with war regulations. They were formulated principally for New Orleansians and service men, and no national advertising will be done to encourage travelling this year.

INSTRUMENTALISTS AID WINDINGSTAD

Local and Visiting Artists Appear on New Orleans Symphony Programs

NEW ORLEANS, Feb. 5.—New Orleans has been enriched this year by the appearances of two violinists, Josef Geringer, concertmaster, and Nicolas Zadri, assistant concertmaster of the local Symphony. Mr. Geringer proved his outstanding merits in the Goldmark and also in the Mendelssohn Concerto, and Mr. Zadri's admirable artistic and technical equipment were evinced in the Lalo 'Symphonie Espagnole'. Ole Windingstad conducted accompaniments of the highest order.

Wittgenstein Plays

Paul Wittgenstein appeared with the Orchestra here in the Ravel Concerto for the Left Hand Alone. Mr. Windingstad's accompaniment of the concerto added much to his already well-recognized accomplishments. Both soloist and conductor were given a rousing reception.

Among other soloists who have appeared under Mr. Windingstad's direction are Douglas Stevens, horn; Mary Tortorich and Marguerite Luft, local sopranos; and Justus Gelfius, flutist. Miss Luft, pupil of Ferdinand Dunkley and, later, of Pasquale Amato, distinguished herself in operatic arias. Miss Tortorich and Mr. Stevens were well received, and Mr. Gelfius demonstrated his mastery of the flute in a concerto by Godard.

Eugenia Buxton, pianist, was soloist with the local orchestra, playing effectively Rachmaninoff's Concerto No. 2 in C Minor. Mr. Windingstad gave a virile performance of Beethoven's Symphony No. 7 in A.

The Philharmonic Society's third concert presented Zino Francescatti. His resonant tone and exquisite style found sympathetic understanding in the accompaniments of Vladimir Padwa. Gregor Piatigorsky, 'cellist, appeared here on Jan. 23, under the auspices of the Philharmonic Orchestra.

HARRY B. LOEB

American Artists and Composers Empha- sized in Local Con- certs—Activities Are Somewhat Curtailed— State University Opera Forces to Appear

Shreveport

By GERTRUDE BOUQUE

SHREVEPORT, LA., Feb. 5.

ALTHOUGH Shreveport's 1943 concert season has been somewhat curtailed by the war time policy inaugurated by all organizations here, the caliber of the artists and programs already heard and scheduled for future presentation show that music lovers are assured of another pleasing year.

Emphasis has been and will be placed on the works of American composers and artists, although representatives of the United Nations are included on the Spring calendar.

Probably the most outstanding series on American works is that being presented monthly by the Woman's Department Club. Each month the club has scheduled a lecture and recital on the life and works of some American composer. Ralph Squires, head of the School of Music at Centenary College, has been engaged to present these programs.

Also on the schedule of the Department Club is a Feb. 12 concert by the Salzedo Ensemble composed of Carlos and Marjorie Call Salzedo, harpists; René LeRoy, flutist; and Janos Scholz, 'cellist.

Among the artists already presented by the Shreveport Community Concert Association, we have heard Gregor Piatigorsky, 'cellist; Lansing Hatfield; and the Ballet Russe. The final concert sponsored by this organization will be given by Vronsky and Babin, duo-pianists, who will appear on April 14.

Recitals for Soldiers

As has been its custom, the Shreveport Choral Ensemble will present a series of Spring recitals for the various military camps in the area, with a special program to be presented at Barksdale Field.

Members of the Mendelssohn Club, directed by Mrs. E. Weldon Jones, are hard at work preparing a concert for the observance of Music Week.

A welcome addition to the usual Spring concert season in Shreveport will be the first appearance here this year of the Louisiana State University's opera forces. The opera selected for production this year is 'Naughty Marietta'.

In addition to the program already scheduled, plans are now under way to augment the concerts with the appearance of other artists, arrangements for whom are still pending.



MARIA MAYHOFF-FREUDENBURG
Contralto, Vienna Opera
3117 Chestnut St. New Orleans

Havana

Pro Arte Musical Society Schedules Notable Events in Recital Calendar — Pro Musica Sinfonica Plans Joint Filarmonica and Chorus Concerts — Other Groups Active

By NENA BENITEZ

HAVANA, CUBA, Jan. 31.

THE musical season is well under way in spite of some difficulties created by the War. Several of the artists engaged by Pro Arte Musical cancelled their engagements because of the difficulty in obtaining "rentrée" to the U.S.A. Thus far, the Pro-Arte Society has presented the duo-pianists, Luboshutz and Nemenoff; Rose Dirman, soprano; Helen Traubel, soprano, Grace & Kurt Graff, Miriam Winslow and Ted Shawn, forming an interesting Quartet; Rosita Segovia, Spanish dancer; Margoy Ros and Jose Echaniz, Cuban pianists; and the Ballet of Pro-Arte.

For the rest of the season several foreign artists have been engaged. On Feb. 1 Risé Stevens will appear for the first time in Havana. Later Jan Kiepura will be heard in recital and Yehudi Menuhin will return. Marjorie Lawrence is visiting our country for the first time in February and Igor Gorin and Lauritz Melchior will sing again for Pro-Arte, in March. Newcomers will be Anne Moray, soprano, and Arnaldo Estrella, pianist, whom with Claudio Arrau, the famous Chilean pianist and Hilde Reggiani, soprano and Bruno Landi, tenor, are engaged for recitals in April and May.

The Patronato Pro Música Sinfónica, patronizing the Orquesta Filarmonica de la Habana with Massimo Freccia as conductor, began its season on Oct. 19. Paul Csonka is director of the Philharmonic Chorus. The Philharmonic season will extend up to April 19. Massimo Freccia will conduct his last concerts this month and for the month of March Erich Kleiber will be guest conductor, making his bow

Massimo Freccia, Permanent Conductor of Havana Philharmonic



to a Cuban audience. Alexandre Prilutchi and Mischa Elman, violinists, are the soloists for the first and third concerts, announced for March. Ludwig Lustig is the manager.

In April, Jorge Bolet, Cuban pianist, will appear as soloist and at the closing concert of the season Bruckner's 'Te Deum' will be sung by the Philharmonic Chorus.

Other musical societies are in activity, such as the Sociedad de Conciertos, the Sociedad Guitarrística de Cuba, fostering appreciation for the Guitar, the Sociedad Universitaria de Bellas Artes, Sociedad Coral de la Habana and Sociedad Infantil de Bellas Artes (Fine Arts Society for children) all of which are presenting local and foreign artists, residents in Cuba.

Abandonment of opera plans this season was necessitated by difficulties in transportation.

Memphis

(Continued from page 254)

including professionals, amateurs and students. The first half of this season has been successfully completed with musical results superior to those of past years. The third and fourth concert will be given on March 16 and May 4.

The March event will feature the Memphis Symphony Chorus, this year composed only of women to avoid the almost impossible task of recruiting a male section now that the army has done most of the recruiting. The chorus will sing Debussy's 'Blessed Damsel' and give the premier performance of Mr. Tuthill's new work, 'Big River', a setting of John Gould Fletcher's poem of the same name from his book, 'South Star'. In both, Louise Richardson, soprano, of New York, will assist as soloist.

The May concert will bring Wiktor Labunski from Kansas City to play the Paderewski Polish Fantasy for piano and orchestra.

Last Spring Mrs. Guy Joyner was elected to succeed Mrs. William Burr Chapman as president of the Memphis Symphony Society which sponsors the orchestra. She achieved an unusually successful membership campaign last Fall, so that the financial needs of the budget are well taken care of. Only once in its history has the organization had a deficit, and that, \$120, has long since been repaid. Sixty percent of each twenty-five dollars patrons' membership is paid into the endowment fund, which has grown to a total of \$3,000.

The Beethoven Club, sponsoring the Memphis series of civic concerts, has half of its programs yet to give. It was planned to bring the Cincinnati Symphony in February, but as the tour has been cancelled for reasons of transportation, a substitution has become necessary. This fact will bring to Memphis the Salzedo Harp Ensemble, including Mr. and Mrs. Carlos Salzedo as harpists, René Leroy, flutist, and Janos Scholz, 'cellist. Later in the season a duo voice recital by Vivian de la Chiesa and Conrad Thibault will complete the year's program. In addition to these concerts by visiting artists, the Beethoven Club is active in giving Memphis musicians opportunities to be heard at Sunday recitals.

Thomas Webber, Jr., president of the West Tennessee Chapter of the American Guild of Organists, is negotiating to bring an out of town organist for a recital on one of the fine church organs in the city.

The Southwestern Singers, an a cappella choir of Southwestern College, under the direction of Burnet Tuthill, find it impossible to make their annual tour because of the impossibility of securing transportation. The personnel of the choir's male section has been severely depleted by the reduction in the draft age. Nevertheless the singers plan to present a home concert and to appear at the Naval Air Base in nearby Millington.

Two members of the faculty of the Memphis College of Music will be active in recital giving in the early Spring. Myron Myers will present his second program of the year in March. Lois Maier will give a lecture-recital on Handel, illustrated with stereopticon slides as part of a series of such concerts presented at Ellis Auditorium under the direction of Kathryn Cocke, teacher of children who has returned to her home territory.

Joseph Cortese, manager of the Memphis Open Air Theater, announces that the usual five-week Summer season of operettas will this year be extended for an extra week. The performances will take place in the shell in Overton Park. With the Messrs. Holbrook, Morley and Hurst training and directing local forces, and the engagement of Broadway artists for the more important roles, another successful season is anticipated. Prominent among the guest performers will be Ethel Taylor, Memphis soprano, who has been successful in New York and is now appearing in radio, and Frances Greer of near-by Helena, Ark., now of the Metropolitan Opera. J. C.

Nashville

(Continued from page 254)

by Fauré, Pergolesi and Couperin. Throughout the school year there are frequent recitals by members of the faculty. Robert Harris, pianist, is to play an all-Bach program in February and an all-Chopin program in March. Arthur Croley gives monthly organ recitals.

Musical activities at George Peabody College are carried on chiefly by faculty members of the music department and student organizations, including, apart from soloists, orchestra, band, chorus, and chamber music groups,—the last with faculty personnel.

Varied Program Given

The Centennial Club, a woman's organization, varies its activities by presenting musical artists and lecturers from time to time in its small but well appointed auditorium. So far this season only one visiting artist has appeared, the young American pianist, Sidney Foster. Jacques Cartier, dancer, will come on March 20. Later in the year a singer may be added.

Ryman Auditorium, which books all the dramas the city sees, occasionally runs in a musical event, usually something outstanding. Marian Anderson was announced for Jan. 20, paying her fourth visit to this city, and the Ballet Russe for Jan. 22.

While Vanderbilt University has no department of music, it has had, for a number of years, an A Cappella Choir. It will, as usual, present two programs during the year, under the direction of David H. Suderman.

The Glee Club of David Lipscomb College, conducted by Robert Neill, was announced to sing in the college auditorium on Jan. 19.

From several large military camps in the vicinity have come a surprising number of talented performers; singers, pianists and violinists, who have been heard with delight. Arthur Henkel, organist of Christ Episcopal Church, and head of the organ department at Ward-Belmont, presents one or more of these soldier-musicians at his bi-weekly vesper recitals at the church. D. S.

STEVEN KENNEDY

Baritone of Concert—Opera—Radio

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Mrs. James G. Regester, President of the Dallas Federation of Music Clubs



Frederick Kitzinger, Conductor of a New String Ensemble in Dallas



Dr. Paul Van Katwijk, Head of the Music Department in Southern Methodist University



Eli Sanger, Chairman of the Civic Music Association in Dallas



Marion Flagg, Director of Music in Dallas Public Schools

Texas

H. Arthur Brown, Conductor of the El Paso Symphony



Dallas

New String Ensemble to Replace Symphony Abandoned Owing to War—Civic Association and Community Series Plan Attractive Schedules—Music Clubs Active

By MABEL CRANFILL

DALLAS, TEX., Feb. 5.

ALTHOUGH musical activities in Dallas have been curtailed on account of war conditions, we are in the midst of a busy season.

The Civic Music Association, of which Eli Sanger has been chairman since its beginning thirteen years ago, is yet to present the Ballet Theater on Feb. 18 and Jan Peerce, Metropolitan Opera tenor, on March 11.

This season five attractions were scheduled by this organization: Jascha Heifetz, violinist, on Nov. 5; Claudio Arrau, pianist, on Dec. 8, and Dorothy Maynor, soprano, on Feb. 2. This was the soprano's first visit to Dallas and she was warmly received by an audience which filled McFarlin Memorial Auditorium, where all these programs are held.

For several years no exchange of courtesies has been possible between the Dallas Civic Music Association and similar groups over the state, as the Dallas list is usually filled before the end of the season and very few seats are left to be sold to visitors. Willie Mae Siegel is the competent secretary in charge of the down town office.

The Community Series, sponsored jointly by Southern Methodist University and Temple Emanuel, lists several musical attractions each season. The remaining artist to be heard is Robert Casadesu, pianist, on March 18. Paul Draper, dancer, and Larry Adler, harmonica virtuoso, were heard in a joint program on this course on Oct. 26. The Budapest Quartet appeared on Feb. 1. All these programs are given in McFarlin Memorial Auditorium.

Orchestra Is War Casualty

It is now an established fact that the Dallas Symphony is a casualty of the war. It was hoped until very recently that a short Spring season would be given, but that hope has now been abandoned. The conductor, Jacques Singer, is in ser-

vice at Randolph Field, San Antonio; Charles Schmelzer, business manager, is also in service; Zelman Brounoff, concertmaster, is on the West Coast in a branch of the Navy. Several former women members of the orchestra are in defense work, some in Dallas, some on the West Coast. After the war, it is planned to revive the orchestra which has been an active organization for some thirty years.

When it was found there would be no local orchestra, a string ensemble was formed, the majority of the players being former members of the Dallas Symphony, with a newcomer to the city, Frederick Kitzinger, as conductor. Mr. Kitzinger is head of the piano department of Hockaday Institute of Music. These sixteen musicians have made arrangements to give several programs during the season on a cooperative basis, charging a small admission fee. Concerts are held on Sunday afternoons at the Dallas Little Theater. The third program will be given on Feb. 21, the fourth, a month later. Already two of these programs, one on Dec. 13 and the other on Jan. 3, have been thoroughly enjoyed by Dallas music lovers.

Federation Has Many Clubs

The Dallas Federation of Music Clubs was organized in 1921 and is a member of the National, State and District federations. Meetings are held on the second Friday morning of the month. The federation recently inaugurated a series of twilight musicales held once a month in the Crystal Ballroom of the Baker Hotel, with resident artists giving the programs. These events are open to the public.

In addition, the federation has charge of programs during Music Week, always held in the Spring.

It is composed of thirty senior clubs; twenty-five junior clubs, including three of the high school musical departments, of which Mary Louise Grann is president and Odessa Allen Wilson, the general counsellor, and thirty-three juvenile clubs, of which Bobby Jean Bridges is president. Delegates are sent from these various clubs to the meetings each month. The senior portion of the federation holds annual meetings on the second Friday in the month from October through June.

A large group of committees functions throughout the season. A loving cup is given at the end of each season to the club that shows the best attendance score and the prompt payment of the dues. Mrs. O. L. McKnight was the first president. Officers for the current season are: Mrs. James G. Regester,

El Paso

Symphony Announces Two Remaining Concerts with Eminent Soloists—Jan Peerce to Give Benefit—MacDowell and Woman's Club and Local Teachers Association List Plans

By GEORGIA BURLINGHAM CARMICHAEL

EL PASO, TEX., Feb. 5.

THE El Paso Symphony, conducted by H. Arthur Brown, has two more concerts listed for the season; Genia Nemenoff and Pierre Luboshutz, duo-pianists, will appear with the orchestra on Feb. 15, and Margit Bokor, soprano, on March 29. Mrs. A. F. Quisenberry, chairman of the ways and means committee of the Symphony Concert Association, announces a recital by Jan Peerce, tenor, on March 13 for the benefit of the orchestra.

Officers of the association besides Mrs. Quisenberry are: Dorrance Roderick, president; Edward Heid, membership chairman; and

president; Mrs. Lee G. Taylor, Mrs. Frank Morris, Mrs. Odessa Wilson and Mrs. Frank H. Frye, vice-presidents; Mrs. Hazel Price Harrison, recording secretary; Mrs. Robert Griffith, corresponding secretary; Mrs. J. H. Cavender, Jr., treasurer; Mrs. Ella Pharr Blankenship, parliamentarian; Mrs. Edna DeVinney, auditor; Bess Pearce, historian; Mrs. Kenneth Meade, librarian, and Mrs. Blant W. Burford, press secretary.

From Neighboring Cities

The Civic Federation is again sponsoring a series of programs on Tuesday evenings, open to the public. In addition to well known Dallas musicians, several from neighboring cities are presented. Some of the artists heard in this series include: Miles Dresskell, violinist and violinist; Harlan Pettit, pianist, of Texas State College for Women at Denton; Ruth Dean, harpist, Hockaday Institute of Music; Lydia Tarnower, dancer; Jane Pendleton, soprano, and Frederick Kitzinger, pianist. Several members of the music education staff of the Dallas public schools are also named in this series: Edna Van de Meer, Louise Allen and Maud Nosler, sopranos; Nettie Baber and Nancy Dawes, pianists; Marion

Mrs. Hugh Shannon, business manager.

The Community Concert Association will close its series with the appearance of Helen Traubel on April 5.

The officers of the association include: E. M. Pooley, president; Birdie Alexander, Mary Morgan, Margaret Marshall, Maurice Schwartz and Consul General Raul Michel, vice-presidents; Mrs. Hallett Johnson, executive secretary, Mrs. Charles Bassett, treasurer, and E. H. Willis, campaign chairman.

Club Programs Are Varied

The MacDowell Club, of which Nellie Miller is president, will present several more programs, including one with Margaret Johnson, chairman, presenting music by MacDowell; Jack Griffin, tenor, March 9; Virginia Copenhaver as chairman of a program of sacred church music, March 23; Constance Harrington, pianist April 13; Claire Schumann, violinist, April 27; Mrs. John Bunting as chairman of a modern music program, May 11; Dorothy Learmonth, chairman of a two-piano program, May 25. Mrs. E. F. Cameron, pianist, will present a program under the auspices of the Woman's Club on March 17.

Dorothy Hale is president of the Music Teachers Association. Mrs. Hulon F. Webb will be chairman of a MacDowell Club program of opera music on Feb. 9.

Flagg, pianist, accompanist, coach and director of the music education staff.

Although the music education staff has lost five members out of 94 to the armed forces, the members are carrying out their scheduled season under the efficient direction of Marion Flagg, formerly associated with the Horace Mann School of Columbia University.

'Education in War Times'

The great annual festival conducted for four years by the Greater Dallas Band and Orchestra Association, including the public schools in Highland Park, University Park and Dallas, takes its character this year from the 'Music Education in Wartime' program. Instead of a concentrated festival in May, 'Victory Night' programs promoting the purchase of defense savings will be held in each school. The instrumental, vocal solo and small ensemble competitions sponsored by the same group will be held as usual on March 1.

Miss Flagg is also chairman of the music committee of the Dallas City-Council Civilian Defense Council. An 'Inter-Faith Festival' sponsored by the National Council of Christians and Jews, the Civilian

(Continued on page 292)

Portland, Ore.

Many Members of Junior Symphony Work in Shipyards—Overflowing Audiences for Ellison-White Concerts—Reed College and Friends of Chamber Music Give Series—New School Music Supervisor to Be Chosen

By JOCELYN FOULKES

PORTLAND, ORE., Feb. 5.

THE Ellison-White Bureau, the Chamber Music Series and the Portland Junior Symphony, as well as various organizations and individuals, are contributing to the maintenance of music. Many of the orchestra men are working in the shipyards.

Frank E. Andrews, manager of the Ellison-White Bureau for eleven years, has been rewarded with overflowing audiences for the Bureau's course in the Civic Auditorium. Risé Stevens and the Ballet Theatre made first appearances in Portland. Still remaining on the schedule arranged for the season are Marian Anderson, Feb. 11, and Nelson Eddy, April 22.

Reed College and Friends of Chamber Music will renew their popular series in the Neighbors of Woodcraft Hall, on Feb. 10. The Budapest String Quartet will be heard on two evenings. William Primrose, violinist, and Arthur Benjamin, pianist, will play in a sonata program, on Feb. 27. Ruth Lorraine Close, Mrs. Stanley Jewett, Mrs. R. H. Strong and R. F. Aragon are the directors of the Chamber Music concerts.

The Portland Junior Symphony, led by Jacques Gerszkovitch for nineteen seasons, is preparing two of its three programs for February and April. Elinore Sharp, who occupies first chair in the second violin section, was a winner in the Symphony's auditions and will be the soloist, on Feb. 20. Prokofiev's 'Classical Symphony' will be a feature. David Campbell is commentator for the three Young Peoples' Morning Concerts. Mrs. Estes Snedecor is the president of the Portland Junior Symphony Association. Helen Erskine is the executive secretary.

Albert E. Jones keeps some members of the Apollo Club singing, in spite of enlistments in the armed forces. Harold Sproul supervises for the Art Bureau an hour of music at the Art Museum, on Sunday afternoons. Resident soloists and groups participate. Martha B. Reynolds solicits the aid of local musicians in giving Sunday musicales at the George A. White Service Club.

College Choruses Appear

Portland's collegiate institutions and their leaders retaining choruses are Portland University, Rev. George L. Dum, C.S.C.; St. Helen's Hall Junior College, Barreme Tyler Stone; Marylhurst College, the vocal department;

Jacques Gerszkovitch, Conductor of the Portland Junior Symphony



Lewis and Clark College, Emma B. Meier; Multnomah College, William Robinson Boone.

The Portland extension center of the Oregon state system of higher education has inaugurated a course "How to Enjoy Music". This is designed to give the music lover an understanding of masterpieces in music. The weekly meetings are conducted by Dr. Theodore Kratt, dean of music at the University of Oregon, in the music room of the Portland Public Library.

Ariel Rubstein is director of the Portland School of Music, formerly the Ellison-White Conservatory. A more suitable building has been acquired. Faculty and pupils' recitals are in the curriculum.

A new supervisor of music in the public schools will be chosen this month to succeed Chester R. Duncan, who resigned to accept a position on the staff of KOIN and KALE. The instructors of the glee clubs and choruses of the high schools are achieving notable results.

Mrs. T. V. Arnreiter, in her first term, directs the activities of the Oregon Federation of Music Clubs. Esther Sadler Weller is the chairman of the contests for student musicians and young artists, to be held on March 14. Arthur Benjamin, of Vancouver, B. C., will be the adjudicator for the junior competitive festival, April 16-17. Nellie Tholen is the junior counselor. Dr. Theodore Kratt is chairman of choral festivals. Mrs. J. H. Porth, as war service chairman, collects records, music and instruments for the men in camps and on the boats leaving port.

Music Teachers to Meet

Frances Virginie Melton of Salem is serving her second term as president of the Oregon Music Teachers' Association. Lillian Pettibone of Portland is first vice-president. Plans are in progress for a state meeting early in June. The student contests late in April will be under the supervision of Mrs. Clifford Moore, chairman of education. Bernice Simmons Sisson is the presiding officer in the Portland district of the O.M.T.A. Topics of educational scope are discussed at the monthly sessions.

Mrs. F. R. Hunter is the new president of the Monday Musical Club which was founded in 1904 and is the largest of the music clubs. Numerous programs under dramatic and vocal leaders were rehearsed in the fall to contribute in 1943 to benefits, especially war projects. A sizable amount of government bonds was purchased with reserve funds of the club.

Mrs. E. W. Ek heads the Allied Arts Club. Lucille Freeman directs the vocal double trio and Esther Helzer, the piano quartet. Other

groups furthering music and their presidents are the Oregon Music Teachers' Guild, Alicia McElroy; Progressive Music Teachers, Lucy Case; New England Conservatory, Mrs. John H. Hall; Moore Teachers, Hazel Heuser; Beaux Arts, Mrs. E. L. Ekstrom; Mu Phi Epsilon, Genevieve Clancy Dundore; Dunning Teachers, Lulu Moore. Jean Warren Carrick is the Dunning national dean. Amy Welch is the dean of the Oregon chapter of

the American Guild of Organists.

Rozella Knox, of the music room in the Public Library, reports there are frequent demands for the history of war songs and for the music of the army, navy and marine corps. The requests come from clubs, schools and participants in patriotic meetings. A Sunday afternoon program supplements the week day programs in the recording room. This is a convenience for the men in uniform.



Mrs. F. R. Hunter, President of Monday Musical Club



Mrs. T. V. Arnreiter, President of Oregon Federation of Music Clubs



Frank E. Andrews, Manager of the Ellison-White Bureau

Cheyenne, Wyo.

Music of All Kinds Continues in Crowded Schedule of Capital City—Municipal Band and Little Symphony Concerts Are Popular

CHEYENNE, WYO., Feb. 1.

PROBABLY there has never been a busier, more crowded time in Wyoming's capital than now, reminding one of a lively youth who has outgrown his garments. Housing and transportation show the signs prevalent over the nation with shared homes and shared cars quite the usual thing. But music of all kinds continues to go forward, to be loved and squeezed into full schedules of many types of productive labor.

The Cheyenne Municipal Band is entering its twenty-first consecutive year under the leadership of Thos. Restivo. The City Council has promised continuation of the park concerts this year, and the Band plans to encourage the purchase of war bonds and stamps at each concert. The services of Jerry Berger, local president of the American Federation of Musicians and an able master of ceremonies, have been engaged for the Summer series. The band takes part every year at the Frontier Days' show held in July.

National Music Week is a prominent festival in Cheyenne, and all musical organizations and soloists take pride in participating.

Ensembles Give Programs

The Cheyenne Little Symphony, under Clyde G. Ross, will present two concerts this Spring. Concerts by this organization are largely attended.

The Co-Operative Concert group will bring Paul Robeson in February.

The Mothersingers, led by Jessie

Leffel, will sing on many programs.

Federated music clubs give many programs at the USO, Fort Warren Hospital and the Veterans' Hospital. Among them are the Music Study Club, under Mrs. John Pickett, the Staff and Clef, directed by Mrs. Francis Loshbaugh and the B Sharps, under Mrs. Glenn K. Rogers. Mrs. Clyde G. Ross is prominent among organists and pianists who give programs for men in the armed services.

Church music by augmented choirs under painstaking directors is appreciated by large audiences. Music in the public schools is excellent in quality.

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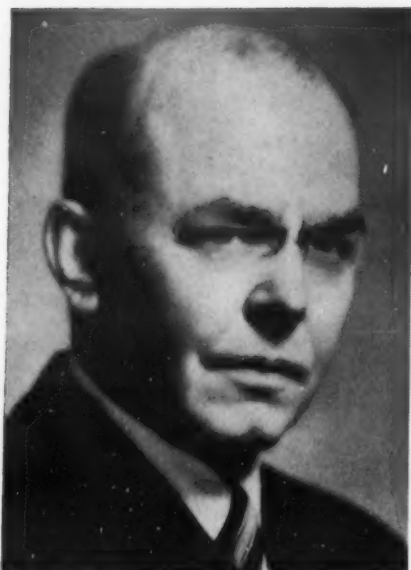
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Michigan



Nicolai Malko, New Conductor of the Grand Rapids Symphony

Grand Rapids

By MARGUERITE S. KERNS

GRAND RAPIDS, MICH., Feb. 5.

THE United States Army, as is appropriate, has come into the musical picture. The enlistment of Thor Johnson of the University of Michigan School of Music, conductor of the Grand Rapids Symphony, has brought a change in leadership of that organization, which is now conducted by Nicolai Malko of Chicago.

Then in January, the opening of the big army weather school, which uses among other buildings, the Civic Auditorium, resulted in two concert series, those of the East Church Artist Course and the Grand Rapids Symphony, moving to other quarters. The orchestra course will continue in Keith's Theatre, in afternoon and evening

Mrs. Loren J. Staples, New President of the St. Cecilia Society in Grand Rapids



Earl V. Moore, Director of the University School of Music and Musical Consultant to the War Department



Charles A. Sink, President of the Michigan University Musical Society



Dr. Eric DeLamar Conducts the University Symphony

Malko, New Conductor, Leads Symphony in Theater When Army Takes Over Civic Auditorium — Minneapolis Orchestra to Be Heard

performances. The East Church Course is carried on in Fountain Street Baptist Church.

The Minneapolis Symphony with Dimitri Mitropoulos conducting, will give matinee and evening concerts on the church course on Feb. 2. Two Metropolitan Opera singers, Lauritz Melchior and Astrid Varnay, will give the closing concert on April 2.

The Grand Rapids Symphony has the following artists still to come on its seven-number course: Rudolph Ganz, pianist, Feb. 19, and the Grand Rapids Schubert Club, conducted by Frank B. Goodwin, March 19. An all-orchestra program with Dr. Malko conducting is listed for April 16.

James H. Sheppard is president
(Continued on page 299)

Ann Arbor

By HELEN MILLER CUTLER

ANN ARBOR, Feb. 5.

ANN ARBOR'S musical calendar for 1943 is a brilliant one. Of prime importance is the Golden Jubilee May Festival being planned by Charles A. Sink, president of the University of Michigan Musical Society, for May 5, 6, 7, and 8. The Philadelphia Orchestra has been engaged for the six concerts, and negotiations are pending for Metropolitan Opera singers and outstanding instrumental soloists. The Choral Union of some 300 mixed voices will take part under the direction of Hardin Van Deursen, who is in charge during the absence of Thor Johnson.

The festival will open with Beethoven's 'Leonore' Overture No. 3, just as the first festival did fifty years ago; and will close, as did the 1894 one, with Verdi's 'Mozart' Requiem. Works by Albert A. Stanley, founder of the May Festival, and of Frederick Stock, who participated in thirty-one festivals, will be played. Eugene Or-

May Festival to Mark Golden Jubilee with Philadelphia Orchestra — Choral Union Series Draws Large Student Attendance

mandy will conduct most of the concerts.

The sixty-fourth annual Choral Union Concert Series continues to attract large audiences to Hill Auditorium with such outstanding artists as Josef Hofman, Artur Schnabel, Gladys Swarthout and Albert Spalding. Orchestras on the list include the Cleveland and Boston forces. In place of the scheduled concert of the now disbanded Detroit Symphony, Guiomar Novaes will be heard on March 5. Jascha Heifetz will give a recital on Feb. 16 and Nelson Eddy on March 17. Alec Templeton is to appear in a special concert on Feb. 25.

Other events listed as organ re-
(Continued on page 301)

Lansing

New Chorus Organized as Music Flourishes in State Capital—Philadelphia Opera Visits—Concert Courses Well Attended

By ETHELYN SEXTON

LANSING, MICH., Feb. 1.

MUSIC in war time flourishes in the Lansing and East Lansing communities. Under sponsorship of the music department at Michigan State college, East Lansing, a community chorus has been organized, and the college chorus expanded to include singers from both communities. Roy Underwood is the director of music, with William Kimmel in charge of college choral ensembles. A major production will be presented in the Spring.

Frank Mannheimer, head of the college piano department in succession to the late Lewis E. Richards, gives talks on music subjects for music groups. Mr. Underwood cooperates in music projects throughout the area. And as president of



Romeo Tata, Conductor of the Lansing Symphony



Mrs. V. E. LeRoy, Executive Secretary of the Community Course Sponsored by the Matinee Musicale



Roy Underwood, Director of Music at Michigan State College



Herman Felber, Conductor of the Kalamazoo Symphony



Mrs. Harry M. Snow, Manager of the Kalamazoo Symphony Society



Eugene Andrie, Conductor of the Kalamazoo Little Symphony

the Michigan State Federated Music Clubs Mrs. Fredrik Marin gives encouragement to all music interests.

Major music courses have had excellent support during the past year with leading artists appearing on the Community Concert Series sponsored by Matinee Musicale held in Lansing, and the Artist Series, arranged by the college. Dorothy Maynor came in January, and the Minneapolis Symphony is to be a February attraction, both on the Community series. Maria Gambarelli, dancer, is to close the season. Mrs. V. E. LeRoy is executive secretary for this course.

The Michigan State College brought opera for the first time
(Continued on page 299)

Kalamazoo

By LOUISE L. GOSS

KALAMAZOO, MICH., Feb. 1.

DESPITE many adjustments due to war time conditions, music here is going forward. During the 1942-43 season, audiences have heard two Kalamazoo symphony orchestras, the annual Community Concert Association Series, the Kalamazoo Male Chorus, two women's choruses, choirs, bands and orchestras from three colleges, and the programs of the public school system.

The Kalamazoo Symphony, under the direction of Herman Felber of Chicago and made up of musicians from the city and surrounding community, supplemented by a

Felber Conducts Symphony in Successful Concerts — College Performs 'Bartered Bride' — Community Concerts Enjoy Successful Season

few Chicago Symphony men, has faced the problems of losing players to the armed forces or to war work, and the difficulty in arranging transportation for players who remain. However, more musicians have been recruited to fill the vacancies. Mrs. Harry M. Snow is manager and executive secretary of
(Continued on page 299)



David Stanley Smith, Conductor of the New Haven Symphony



Hugo Kortschak, Assistant Conductor of the New Haven Symphony

New Haven

Large Audiences for Three Concert Courses Despite War Conditions—Symphony Has Many Personnel Changes But Carries On—Carol Choir and Yale Glee Club Sustain Activities—Women Join Professional and Business Men's Orchestra



Richard Donovan, Conductor of the Bach Cantata Club and Symphony Programs



Harry Berman, Conductor of the Symphony Concerts for Young People



Bruce Simonds, Dean of the Yale School of Music and the Norfolk School

By MARIE FRANZ

NEW HAVEN, CONN., Feb. 5.

WITH a calendar of programs by our own musicians as well as by artists brought through our three major concert series, this musical season has been attracting large numbers of New Haven concert-goers, despite present impingement by the world-wide emergency.

In deference to various scarcities, dim-out regulations, increasing vacancies in musical organizations due to higher salaries in war work, and to the increased cost of living, it was thought that the character of musical activity here might suffer. But, encouraged by public interest, as seen in uninterrupted attendance at concerts (although patrons now come in buses rather than in limousines), the musical organizations are proceeding with plans as far as is possible.

The Symphony Concerts for Young People, which have had in the past regular attendances of about 2,000 teen age children, are this year planned for later dates than before, in order that children who are travelling by public transportation may escape from weather conditions. Unless some dire catastrophe changes plans, these three concerts, designed to instruct as well as to entertain the younger musical set, will be conducted by Harry Berman on March 6 and 27 and on April 17 in the dignified cloisters of Woolsey Hall. As subject for one of the programs, Mr. Berman is to use 'The March' as studied in works by Beethoven, Tchaikovsky, Grieg and Shilkret.

Women Now Admitted

Still called the Professional and Business Men's Orchestra, although the shortage of men has necessitated the inclusion of about a dozen women, this orchestral group is busily rehearsing for a concert in April. Displaying acumen in the face of odds, the men feel that the new female members are contributing valuable talent; it is expected that they will remain when the other men return, although then there may be no chance for others of their sex to join.

Also undergoing frequent changes in personnel, but still carrying on as one of the most important native organizations, the New Haven Symphony is giving eight concerts on Monday evenings in Woolsey Hall under the batons of David Stanley Smith, Hugo Kortschak and Richard Donovan. Efrem Zimbalist, Ray Lev and Grace Donovan are to be heard before May 3. Carroll Glenn, Harold Bauer, Jacques Gordon and Sari Biro have already appeared.



Daggett M. Lee, Manager of Woolsey Hall Concerts in New Haven



Marshall Bartholomew, Conductor of New Haven Glee Clubs

Another organization which has met changes is the New Haven Carol Choir, established about a quarter of a century ago by Edward Bliss Reed for the purpose of reviving many carols in his collection. This season the choir's concert was moved from stain-glass walled Battell Chapel to Sprague Hall, due to dim-out restrictions. For his second season as conductor, Luther Noss has arranged new carols for the group.

The Yale Glee Club, under its able conductor and friend, Marshall Bartholomew, has frequently toured not only parts of this country but also Europe and South America; but is confining its activities to this city for the duration. Still further restrictions on the schedule are not interfering with a definite philosophy of the function of music in this crisis.

Building Up Morale

As enunciated by Mr. Bartholomew, music is connected with practically all efforts of morale-building and his desire is to keep music intact so far as is possible. Having served in the last war as director of the National War Work Council working with the AEF, Mr. Bartholomew again served his musical mission as an adviser for the Subcommittee on Music of the Joint Army and Navy Committee on Welfare and Recreation, and last Summer wrote a concise 'Guide for Army Song Leaders', to be used in training more song leaders.

At the opening session of the training course for cadets in Yale University in January, Mr. Bartholomew led the men in thirty-five minutes of song and hopes to work with the men further. The commanding officer spoke only for a few minutes, leaving the bulk of the time for singing, which indicates an enthusiasm for music.

The University Glee Club, also directed by Mr. Bartholomew, has

lost about twenty-five men since the beginning of the season, but gave its Winter concert as usual with Brenda Miller as soprano soloist. The men are scheduled to sing again this Spring.

The Sprague Hall series of chamber music recitals has presented such artists as Povla Frijs, the Budapest String Quartet and the English Duo. Scheduled to appear is Joseph Szigeti. The series will conclude on Feb. 16 with a Yale School of Music Faculty Recital, when the University Orchestra is to assist on a program of music ranging from Handel to Hindemith.

For the second season, candidates for the degree of Bachelor of Music in practical music, will give recitals for the faculty and student-body. These will be both solo and group performances, and about thirty are scheduled for March and April.

The annual commencement concert given at the end of the season will again feature works by candidates for degrees in composition at the music school.

A New Department

The Yale School of Music announces a new department instituted under the professorship of Alvin Etlar, young composer and oboist, who has appeared in South America. At Yale he teaches various wind instruments.

The Bach Cantata Club, led by Richard Donovan, has already given one concert and expects to give another this Spring, at an undetermined date.

The Women's Choral Society led by Hugh Smith sang on Jan. 28 later than is usually the case.

H. Frank Bozyan gave a series of recitals, playing organ works of Johann Sebastian Bach. He is followed by a series, in this half of the season, of Newberry Memorial Organ Recitals, played by Luther Noss, university organist, who has taken over this custom started by Harry Jepson when the first Newberry organ was installed in Woolsey Hall in 1902.

The Woolsey Hall Concert Series under the management of Daggett M. Lee continues as usual this year, having already presented Artur Rubinstein, the Boston Symphony, the National Symphony under Hans Kindler with Sgt. Eugene List as piano soloist, and Lily Pons. Albert Spalding is to appear on Feb. 10; Vronsky and Babin on Feb. 24, the Boston Symphony again on March 10 and Nelson Eddy in a special concert on March 31.

The last musical event scheduled for this year, other than the aforementioned commencement concert is the Johnson Junior Symphony,

to be conducted by Harry Berman in Woolsey Hall the last evening of Music Week, May 8. Two small soloists have already been chosen to appear with this children's orchestra, sponsored by a leading merchant in the city. They are Ann Collins, harpist, and Barbara Farnham, seven-year old violinist.

Directed along the same lines as last year, the Norfolk Music School includes in its quota of students fifty young people who are, for the most part, pursuing studies in ensemble playing. Various professors from the Yale School of Music and from the university augment the faculty of the school in teaching practical music and in lecturing to the student body.

In stressing chamber music, Bruce Simonds, director of the school, has arranged a concert series including the English Duo, the Gordon String Quartet and Lois Wann.

KRUEGER DIRECTS ORCHESTRAL FARE

Kansas City Philharmonic Continues Tuesday and Twilight Concerts

KANSAS CITY, Mo., Feb. 5.—At the seventh subscription concert of the Kansas City Philharmonic Tuesday series, in Music Hall, Karl Krueger conducted Mozart's 'Magic Flute' Overture; Haydn's 'London' Symphony; Brahms's Variations on a Theme by Haydn; Enesco's Hungarian Rhapsody No. 1 and Debussy's 'La Mer'. The Debussy work was the high point of the evening.

Ada Belle Files, contralto, was soloist for the seventh Twilight concert of the Philharmonic. Her dramatic voice of wide range was most effective in Tchaikovsky's 'Romance of Pauline' from 'Pique Dame', accompanied by harp and English horn. She also sang works by Bizet, Luporini and Cadman. Miss Files, who is native of this city, made her first appearance with the Philharmonic on this occasion. Orchestral offerings by Mr. Krueger and the orchestra included the 'Unfinished' Symphony by Schubert and works by Grieg, Liadov and Wagner.

Buxton Is Soloist

Eugenia Buxton, American pianist, was chosen soloist for the sixth Twilight concert of the Philharmonic. She played Rachmaninoff's Piano Concerto No. 2, revealing thorough pianistic equipment. Miss Buxton shared her many recalls with Mr. Krueger and orchestra. The program also presented an exceptionally fine performance of Dvorak's Symphony No. 5 'From the New World'.

BLANCHE LEDERMAN.

Atlanta



Mrs. Walker L. Curtis, President of the Georgia Federation of Music Clubs

All-Star Concert Series and Music Club Course to Present Full Calendar of Events—State Federation Plans Junior Festival and Convention

By HELEN KNOX SPAIN

ATLANTA, GA., Feb. 5.

THE All Star Concert Series, Marvin McDonald, manager, with its eight-star-set at the City Auditorium, and the Atlanta Music Club, of which Mrs. E. Raymond Johnson is president, with its membership series of three artists at the Atlanta Woman's Club Auditorium, are prospering under a lucky sign during these wartime conditions. Season ticket subscriptions have tumbled somewhat from the extra high record of former years, but single ticket sales have swung the gross results up to such a point that the sponsors feel secure. The concert situation here is exceedingly encouraging.

Only two cancellations have been recorded so far. In the early days



Mrs. E. Raymond Johnson, President of the Atlanta Music Club



Marvin McDonald, Manager of the All-Star Concert Series

of transportation rationing, the Philadelphia Orchestra, announced for Jan. 19 on the All Star Concert Series, was struck off, Mr. McDonald then putting Lily Pons in its place on Feb. 1. The recital of Guiomar Novaes, who was to have opened the Atlanta Music Club's Membership Series on Nov. 3, was cancelled. Ethel Bartlett and Rae Robertson, the duo piano team, filled the date.

The 1943 portion of the All Star Concert Series in the City Auditorium, which seats 5,163, will include Vladimir Horowitz on Feb. 13; the Minneapolis Symphony, Dimitri Mitropoulos, conductor, and Claudio Arrau, pianist, Feb. 23; Helen Traubel, March 24.

The Atlanta Music Club's membership series, given in the Atlanta Woman's Club Auditorium (seating 750) will present Robert Weede, baritone, on March 12.

Jeanette MacDonald opened the concert series on Sept. 24. Later attractions were John Charles Thomas on Oct. 24; the Charles L. Wagner opera production, Nov. 5; Jascha Heifetz, November 21; the

(Continued on page 274)

Savannah

Expect Higher Standard in Coming Season—New Conductor of Symphony to Present Soloists—New Members and First Performances Increase Interest—Chamber of Music Players also Report Success—Friday Club Presents Six Musicales

SAVANNAH, GA., Feb. 5.

MUSIC minded citizens will catch busses or walk rather than miss concerts. The Don Cossack Chorus, Serge Jaroff, conductor, was presented by S. Hurok in the Artists Series on Feb. 2, in the Municipal Auditorium. The Artists Series will close with the appearance of Helen Traubel, soprano, on March 22. Marvin MacDonald is the local manager.

On Feb. 17 the twelve junior music clubs which are members of the Georgia Federation of Music Clubs will present an "all-boy" program at the De Sota Hotel. The season's concerts will culminate in Music Week with three programs at the Junior Festival. Radio

broadcasts are given monthly.

An outstanding concert was recently given by the Savannah Student Musicians' Club of college graduates and students, of which Robert Miller is president. The guest artist was Pvt. Robert Kinander, baritone, now stationed at Hunter's Field. Martha Thigpen, past-president of the club, accompanied, and Eleanor Boyd, pianist, and Alton Elliott, violinist, with Eunice Finn at the piano, contributed to the program.

Tentative plans are made for rehearsal of the new Symphony Orchestra with Fred Wiegand as conductor. He recently returned to Savannah from Howard College, Birmingham, Ala., where he was director of the violin department. He also conducted the Municipal Orchestra of Birmingham.

The Statesboro Music Club, prominent among senior groups, will present Ronald Neil, director of the music department at Teachers College, as chairman of its meeting on Feb. 16 in a discussion of 'Music and Literature'. Mrs. Neil is president of the club.

The student division of the Georgia Federation of Music Clubs, of which Katherine Kennedy is chairman, hopes to hold a 'Festival on the Air' in April, since the usual state festival will be cancelled owing to transportation difficulties. Federation memberships include eight college groups and three civic clubs.

Charleston, W. Va.

Artist Series Sponsors Attractions—Symphony Forces Have New Leader and Concertmaster—Chamber Music Draws Eager Audiences to Novel Lists—High Standard Prevails

By BAYARD F. ENNIS

CHARLESTON, W. VA., Feb. 5.

THE musical outlook in Charleston is very favorable despite the war and its drain on the ranks of active musicians as well as on those of other music lovers. Barring unforeseen drawbacks, the advancing season will see a generally higher standard of performance with respect to the offerings of resident artists than has prevailed heretofore.

Antonio Modarelli, American composer and conductor, has replaced W. R. Wiant as conductor of the Charleston Symphony. Mr. Wiant, who led the orchestra through its first three seasons, was drafted by the army in October, and although Mr. Modarelli has the Wheeling Symphony to lead in Wheeling, he consented to take charge of the orchestra here and commutes between the two cities. Before going to Wheeling, Mr. Modarelli conducted the Pittsburgh Symphony for a number of years. Only one concert has been held under his leadership, but the orchestra did such fine work on that occasion that rapid strides toward the ideal may be expected. The playing had a flexibility and a plasticity that were new.

Sections Strengthened

In addition, the orchestra has a new concertmaster in the person of Dallas Beachley, former concertmaster of symphony orchestras in Huntington, W. Va., and Dayton, O. The added services of several other experienced musicians contribute materially to the strength of certain sections. Thanks for the valuable additions in personnel belong primarily to Dr. Cecil R. Adams, energetic chairman of the orchestra's board of directors.

The orchestra will present its third concert of the season Feb. 7, when J. M. Craigo, baritone, will be the guest soloist. Orchestral music will include the Overture to 'The Marriage of Figaro', Smetana's 'Moldau' and Tchaikovsky's Symphony in B Minor. Remaining concerts of the series are to take place on March 18 with Robert Stockwell, flutist, as soloist, and on May 4 with Signe Sandstrom, cellist, in solos.

Mr. Modarelli's tone poem 'Unto the Hills', which pays tribute to the beauty of West Virginia's hills, is to be played on one of the programs. The May concert will feature Mendelssohn's 'St. Paul', to be



Antonio Modarelli, New Conductor of the Charleston Symphony



John Hiersoux, Jr., President of the Charleston Chamber Players and of the Friday Morning Music Club

sung by the choir of the First Presbyterian Church augmented to sixty voices.

Officers of the orchestra are: Mrs. Carl D. Thompson, president; John Hiersoux, Jr., vice-president; C. A. Carter, treasurer, and Jenny Pico, secretary.

Chamber Music Attracts

Next from a news standpoint come the Charleston Chamber Players, organized a few months ago, who have presented chamber music concerts of high calibre and whose season ticket sale has been very successful. Before the first concert was given, the seating capacity of the auditorium had been sold out, a circumstance previously unheard of locally in regard to chamber music. The most recent concert featured a first performance here of Bach's Brandenburg Concerto No. 5, played by a string ensemble directed by John Hiersoux, Jr. Erna Ann Lou Estill, pianist, Erna Mann, violinist, and Robert Stockwell, flutist, were soloists.

A Boccherini quintet and a Borodin quartet will be played at the Feb. 21 concert. The final concert of the series will take place on March 21. John Hiersoux, Jr., is president of the Chamber Players; E. C. Watts the secretary and Robert E. Witschey the treasurer. Dr. Walter Putschar, Richmond, Va., and Mr. Hiersoux, make up the program committee.

Mr. Hiersoux is also president of the Friday Morning Music Club, while Mrs. Robert E. Witschey is secretary-treasurer. The club presents a series of six musicales annually, the performers being drawn from Charleston musicians.

Celebrities to Appear

There are still four attractions to come in the Community Music Association series, as follows: the Ballet Russe de Monte Carlo, Feb. 9; Erica Morini, violinist, Feb. 16; Vronsky and Babin, duo-pianists, March 23, and Astrid Varnay, soprano, April 26. Officers of the association are: Harry Silverstein, president; Walter E. Clark and Dr. G. G. Irwin, vice-presidents; Mrs. M. E. Grubb, secretary, and Ida Jones, treasurer.

Under the auspices of the Charleston Junior League, Walter Shaw and Mario Braggiotti, duo-pianists, will give a recital on Feb. 12.

Symphony Orchestras Take First Place — Civic Music Association Sponsors Important Attractions, Local and Visiting — Light Opera Group Draws Large Audiences

By ANNA R. ROBINSON

MILWAUKEE, Feb. 5.

EXAMINING the 1943 season we find that symphony orchestras occupy first place, as they did last year. The Chicago Symphony has four more concerts in a series of ten. Hans Lange and guest conductors will lead the men for the rest of the season, the first guest being Désiré Defauw. This series is under the local management of Margaret Rice.

The Milwaukee Sinfonietta appeared in the Pabst Theater on Jan. 26. Dr. Julius Earlich conducting. Feb. 23 and March 23 are future dates.

The Arion Musical Club, Herman Nott, director, on Jan. 30, presented the Indianapolis Symphony, conducted by Fabian Sevitzyk, in the Auditorium. The soloist was the Milwaukee pianist, Irma Schen-uit Hall.

Outstanding in its benefit to young musicians is the Young People's Orchestra conducted by Milton Rusch and sponsored by the Civic Music Association. Emily Silber Herwig is the manager. Now in its twelfth year the orchestra grows steadily "bigger and better." The last concert is scheduled for Feb. 16 in the Auditorium.

James T. Barry is president of the Civic Concert Association which last year presented the Minneapolis Symphony, and by request will again bring the orchestra, conducted by Dimitri Mitropoulos, to the Auditorium on March 4. Ballets are very popular in Milwaukee, and the association has on its list the Ballet Theater Company, featuring Massine, Markova, Baranova and Eglevsky. The association's series will be closed by Alexander Kipnis on March 30.

Margaret Rice presents the Ballet Russe de Monte Carlo in the Pabst Theater.

Young Artists Encouraged

The Youth in Music Concert Series is doing a fine piece of work in bringing young artists before the public. The following will appear in three concerts: Violet Mollinf, contralto; Rosalie Sansone, dramatic reader; Dorothy MacKrause, soprano; Willard Reese, baritone; Minnie Goodsitte, pianist, and Virginia Sieger, soprano. Emily Silber Herwig is the manager, and the concerts are sponsored by the Milwaukee Association of Teachers of Music and Allied Arts.

On March 7 the Arion Musical Club will bring Jan Peerce, tenor. The final program will be Bach's 'St. Matthew Passion'.

The "Music Under the Stars" concerts at Washington Park will

Herman Nott, Director of the Arion Musical Club in Milwaukee



Margaret Rice, Manager of Chicago Symphony and Other Concerts in Milwaukee



be carried on for fourteen weeks, starting June 29. This year classical and popular programs will be alternated. Solo artists engaged so far are Josephine Antoine, Metropolitan Opera soprano, and Kenny Baker, tenor. Donald Griffen is manager of these concerts, which are sponsored by the County Board.

The Milwaukee Civic Light Opera Company, featuring resident artists and having a splendid chorus and orchestra, is again playing to sold out houses. Lorna Hooper Warfield is director and manager.

La Crosse

No Rationing of Music Seen—New Orchestra Off to Good Start—Several Attractions Yet to Come on Community Concert Series

LA CROSSE, WIS., Feb. 1.

THAT there is no rationing of music in La Crosse this year is evident from the activity exhibited by civic musical organizations. Prominent among these is the La Crosse Symphony, which was successfully organized last season by Leigh Elder. The orchestra got off to a good start this year with its first seasonal concert in the Christmas holidays, assisted by soloists from the La Crosse Civic Choir. This program will be repeated in February for service men at Camp McCoy. Among other concerts will be two programs for children.

The La Crosse Civic Choir has entered upon its seventh season under the direction of Harold Youngberg. The choir gave a Christmas performance of Handel's 'Messiah', the proceeds being presented to the Hospital and Recreational Association at Camp McCoy. The choir will sing at the camp in February; and will present its sixth annual concert in La Crosse on April 26, when a portion of Bach's 'St. John Passion' will be sung. Other composers to be represented include Palestrina, Vittoria, Monteverdi and Elgar.

The La Crosse Community Concert Association is in its eleventh year. There are 1,150 members.



Emily Silber Herwig, Manager of the Young People's Orchestra and the Youth in Music Series

This season they have already heard the General Platoff Don Cossack Chorus. Concerts yet to come include one by Josef Hofmann in February, the appearance of the Minneapolis Symphony under Dimitri Mitropoulos on March 7, and a concert by Eleanor Steber on April 25. John Felton is president of the association, and Mrs. F. A. Douglas the campaign chairman. Concerts are held in the Vocational School Auditorium.

Afternoon Musicales

Although there will be no visiting chamber music groups this year, Mr. Elder is working with several ensembles that will present afternoon musicales in the late winter. The Lutheran churches of La Crosse will sponsor a concert by the St. Olaf College Choir next month; and the Luther College Band of Decorah, Ia., is expected to make its annual appearance in April.

The University Women's Association is sponsoring for the fourth

Racine

Frederick Schulte, Conductor of the Racine Symphony



Symphony Orchestra Hopes to Continue Next Season — Park Board Band to Play Summer Concerts under City Sponsorship

By DOROTHY M. LAWTON

RACINE, WIS., Feb. 1.

IN spite of loss of personnel through war encroachments, Racine musical organizations have maintained their standards of quality. The Racine Symphony, under the direction of Frederick Schulte, who has been with the ensemble since its organization, hopes to continue programs during the coming year, carrying out its policy of bringing guest soloists. Dorothy Kirsten, soprano, with the Chicago Opera, will come in the Spring. A pianist will round out the list. Nicola Moscona, bass, and Rene LeRoy, flutist, have already made guest appearances with the orchestra.

Mr. Schulte also directs the Park Board Band, which, under city sponsorship, will play again this

successive year a junior series of programs for school children which will include one New York stage production and two that will be produced locally. Mrs. Gunnar Gunderson is the organizing chairman for the series.

The La Crosse Music Study Club features contemporary composers of France, Spain, the British Isles, South and North America. Mrs. Harold Youngberg is the president. The club has purchased a \$1,000 war bond and plans awards for outstanding musicians in the high schools.

Harold Youngberg is the director of music education in the public schools. Leigh Elder has been appointed supervisor of string instruction. In addition, Mr. Elder will choose players for a junior symphony to act as a feeder to the adult symphony orchestra.

Several civic organizations emphasize community singing, and the resultant enthusiasm has led to plans for a city-wide 'Victory Sing' which will be sponsored by the Kiwanis Club. A. S. Mikelson will act as chairman. Dr. Thomas Annett, chairman of the music department at the La Crosse State Teachers College, is chairman of a state-wide committee for securing musical instruments for the use of service men at Camp McCoy.

Summer. Each year this band gives ten open air concerts.

At Washington Park High School, Mr. Schulte heads the music department and arranges with Eilef Saetveit the Christmas and Spring musicals. Max Plavnick fills a similar role at William Horlick High School, and conducts the Junior Civic Orchestra. Directing the band at St. Catherine's High School is John Opferkuch. He is also director of the Public Service Band and is active in the American Legion Drum and Bugle Corps.

Piano Auditions in May

National piano auditions are to be held in May, with Margaret Mary Maxon as the local chairman.

An annual presentation at Christmas time is Handel's 'Messiah', given by the Wisconsin College Singers under the direction of Mrs. J. A. Jacobson. Also singing 'The Messiah' each year is the Brahms Choral Club, directed by Clementine Malek of Milwaukee, who leads the American Legion Auxiliary Glee Club as well. Singing before several organizations during coming months will be the Racine Ladies' Chorus, whose director is Mrs. Jane Squires. Concerts for church groups and other organizations are given by the Midwestern Male Chorus, directed by Harry James.

Special recognition will be given to Music Week by all the Racine schools.

Music plays an important part in programs of the Woman's Club of Racine. Florence Bettray-Kelly, pianist, and D. Edgar Davies, baritone, are to appear on Feb. 3. On May 6 Henry J. Williams, harpist, and Tom Seddon, 'cellist, soloists with the Minneapolis Symphony, will be heard by club members.

Portland, Me.



Louise H. Armstrong, President of the Maine Federation of Music Clubs

Russell Ames Cook, Conductor of the Portland Symphony



Capacity Audiences for Fine Community Course—Rossini Club Recitals — Symphony and New Philharmonic Attract Attention—Several Choral Groups Active

By KATHERINE H. GRAFFAN

PORTLAND, ME., Feb. 5.

DESPITE dim-out regulations and transportation difficulties in this over-populated defense area, music has continued on as nearly a normal basis as possible; and the loss of some valued musicians to the war effort has been overcome by many new performers from the personnel of the armed services in this vicinity.

The Portland Community Concert Association, again headed by Donald M. Payson, has drawn capacity audiences to one of the finest courses yet offered here. Members who have already heard concerts by Zino Francescatti, Vladimir Horowitz and the National Symphony, are awaiting the final

concert, to be given on Feb. 23 by Helen Traubel.

The Portland Rossini Club, now in its seventy-third year and the oldest women's music club in America, gives fortnightly public recitals from November to May. The membership includes Mrs. Guy P. Gannett, president of the National Federation of Music Club, and Louise H. Armstrong, past president, now president of the Maine Federation of Music Clubs. Mrs. Floyd H. Richards is present head of the club.

Among highlights of the season have been two concerts complimentary to Rossini members by Roland Gundry, violinist, and Leonard Pennario, pianist, presented by Merle R. Griffith, local music patron. Another guest artist was Edna Merritt, soprano, in a Christmas program. The annual Spring concert and guest day will be observed in April.

Orchestral Programs

The Portland Symphony, now in its twentieth season, is for the fifth year under the baton of Russell Ames Cook of Boston. The orchestra, whose December appearance was attended by more than 1,500 persons, has two additional concerts in its subscription series, on March 5 and May 12. The final concert will be of a patriotic nature.

One of the newest organizations in the city is the eighty-piece Student Philharmonic Orchestra, composed of players of Portland and surrounding communities. The orchestra made its first appearance last Spring under the auspices of the Portland Symphony. It is conducted by Clinton W. Graffam, Jr., first oboist and president of the symphony orchestra. Having opened its season on Jan. 29, when David Baker, sixteen-year-old pianist, played the Grieg Concerto, the Philharmonic will give another concert in March, featuring Prokofiev's 'Peter and the Wolf'.

Three leading singing organizations have carried out their customary activities. The Portland Men's Singing Club, oldest of these units (organized in 1914), will appear in April under the direction of Arthur Wilson of Boston. The club gave its opening concert of the season on Jan. 20.

The Portland Women's Chorus, conducted this year by Bjorar Bergethon of the University of New Hampshire, is planning a concert for May 7, at which time Tchaikovsky's 'Nutcracker' Suite will be interpreted by the Dorothy Mason Dancers, with a choral background. The chorus opened its season in December by sponsoring for the second time a performance of Handel's 'Messiah' by a chorus of 200. A Red Cross benefit concert has also been given.

The Portland Polyphonic Society, directed by Alfred Brinkler,

sang 'The Messiah' in December, and plans the customary Spring concert. Mr. Brinkler, a Fellow in the American Guild of Organists and head of the Portland Municipal Organ Department, has given organ recitals known as 'The Hour of Music', with the assistance of local soloists on Sunday afternoons in St. Luke's Cathedral since November, and will continue through April.

Summer organ concerts in the City Hall Auditorium by local members of the AGO and visiting artists are expected to continue as usual.

Sunday afternoon programs are presented regularly for service men and guests in the Masonic Service Center. Louise H. Armstrong is chairman of the project.

Jackson, Miss.

Music Association Lists Full Quota of Concerts Aided by Junior League—Special Sunday Series Presented for Service Men and Civilian War Workers

By HARRIET HECK

JACKSON, MISS., Feb. 5.

DESPITE the difficulties of booking artists this year, the Music Association's regular quota of concerts will be filled when, with the Junior League, it brings the Don Cossack Chorus and Dancers to the City Auditorium on Feb. 12.

In addition, the two organizations, which earlier in the season cooperated to present Jean Dickenson, soprano, and Mieczyslaw Munz, pianist, hope to bring back Marian Anderson. Armand Coulet is again concert manager of the Music Association, which is headed by Dr. A. P. Hamilton, of Millsaps College.

Rudolph Ganz will come in May, under the combined auspices of the Jackson Music Teachers' Association and Belhaven College.

New Series Is Begun

Inaugurated this Winter for service men and civilians, concerts are presented each Sunday afternoon at the City Auditorium under the sponsorship of the city, the Jackson Defense Committee and the WPA. Participants include musicians from the city's air base. Foremost among such artists are Pfc. Emanuel Levenson, pianist; Lt. S. van der Molen, violinist, and Sergt. Joseph



Dr. A. P. Hamilton, Head of the Jackson Music Association



Armand Coulet, Concert Manager of the Jackson Music Association

De Neeve, 'cellist. The two latter are members of the Royal Netherlands Military flying school at the base.

The Rebel Chorus, a group of men, will be heard on Feb. 22, presenting as guest artist Mrs. Wayne Ritter of Boston, pianist. Maurice Thompson directs the chorus.

While choral groups of Millsaps and Belhaven colleges have abandoned the idea of Spring tours, they are active locally. They were heard at Christmas, with the Central High School Choir in Handel's 'Messiah', under the direction of Alvin J. King, who conducts the Millsaps Singers and the Central High School group, which plans to go operatic with a presentation of 'Martha' in the late Spring.

Cantatas to be heard include Gounod's 'Gallia', and possibly Stainer's 'Stabat Mater' at the Galloway Memorial Methodist Church, where Dr. Fagan Thompson is director of music, and 'The Seven Last Words', by Dubois by Maurice Thompson's sixty-voice male choir at the First Baptist Church. On Easter Sunday Frank Slater will lead St. Andrew's Episcopal Choir in a special program; the annual concert of the vested boys' choir is scheduled for May.

Foldes Touring Western States

Andor Foldes, pianist, is making a concert and recital tour. He made an appearance in Palos Verdes, Cal., and one in Houston, Tex., under the auspices of the Society for Contemporary Music on Jan. 19. On Feb. 15, he will conduct Master Classes at the Brigham Young University, Provo, Utah, and will be soloist in Beethoven's 'Emperor' Concerto there on Feb. 25. He will appear also as soloist at Carbon College, Price, Utah, on Feb. 23.

Montreal Hears Mathieu

MONTREAL, Feb. 1.—After an absence of two years, André Mathieu, fourteen-year-old composer-pianist, appeared here again on Jan. 26 as soloist with the Orchestra of Les Concerts Symphoniques under Désiré Defauw. An ovation followed his playing of the Beethoven Concerto, No. 1.

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Henri Pensis,
New Conductor
of the Sioux
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Mrs. Wayland K.
Hicks, President
of the Sioux City
Civic Music
Association

Sioux City

By EDITHA K. WEBSTER

SIoux CITY, IA., Feb. 2.

HENRI Pensis, former musical director of the Luxembourg Radio, is the new conductor of the Sioux City Symphony, a fact of major import in a forecast for the 1943-44 season. Eight concerts, instead of the three scheduled for this year, will be given by the orchestra. There will also be three open-air summer opera performances in Grandview Park.

Mr. Pensis succeeds Leo Kucinski, who has entered military service, as conductor of the orchestra and as head of the string instruments department of Morningside College.

Soloists at early symphonic concerts were Patricia Travers and Enya Gonzales.

Sioux City singers and visiting artists will present Mozart's 'The Abduction from the Seraglio', Verdi's 'Aida', and an American opera as yet unchosen, this Summer. The Mozart opera will be a June event. The orchestra will be made up of musicians from the symphonic and municipal ensembles. Verdi's Requiem is to be sung at a patriotic choral concert, a Spring event in the Orpheum Theater.

Series Opened by Maynor

The opening event of the series sponsored by the Sioux City Civic Music Association was a recital by Dorothy Maynor. Yet to come are: Josef Hofmann, pianist, Feb. 8; 'The Marriage of Figaro', March 8, and a concert by the Sioux City Symphony and Edward Kilenyi, pianist, March 22.

Officers of the Sioux City Civic Music Association are Mrs. Wayland K. Hicks, president; Howard Hatfield, vice-president; Mrs. Frank Huntsman, secretary; W. C. Slotsky, treasurer, and Paul McCollin, executive secretary.

Music Week will be held from May 2 to 8. Plans are underway under the direction of Maurice T. Iverson, head of music for the Sioux City public school system, and Dr. Lee F. Meis, president of the 1942 Music Festival Week Association.

Included in the schedule will be school orchestra performances directed by George Dasch of Northwestern University. Four hundred students are expected to take part.

The Morningside A Cappella Choir will give fourteen concerts on a spring tour of the Mid-West. Its home concert is to be given on

Iowa

City Symphony Activities Greatly Extended with Advent of Pensis as Conductor — Summer Opera and Festival Week Planned

Feb. 3. 'Elijah' is on the spring program. 'Messiah' will be repeated in December.

The Briar Cliff College Glee Club plans a Spring concert. The Mary Wall Borman Choral group likewise will sing again under the baton of Mrs. Mary Wall Borman. Christian Kappahn directs the Sioux City Civic Chorus, a participant in major events throughout the season. The Nordmendes Singers, directed by Carl Norrbom, is another major contributing group.

The Sioux City Municipal Band will give a Summer concert series on Sunday nights in the Grandview Park shell.

Waterloo

By JULIAN F. COLBY

WATERLOO, IA., Feb. 5.

COMMUNITY music is carried on in Waterloo this season despite obstacles, although the scope is somewhat less extensive than formerly and the Waterloo Symphony is the only organization continuing with a schedule as large as in the past.

In this, its fourteenth season, the orchestra is on a four-concert schedule composed of two "pops" concerts and two standard performances. On March 1 the organization will make its third appearance in the 1942-43 music year, when Henry Harris, instructor of piano at Iowa State Teachers College, Cedar Falls, will be the soloist. The final performance will be, like the first on Oct. 19, a "pops" concert. Symphony officers are encouraged by the warm reception the "pops" concerts have received. They are held in a large restaurant with the audience seated at tables.

Back on the podium for his ninth season as conductor is George Dasch of Chicago, who commutes here. He is also conductor of the Chicago Business Men's Symphony and the Northwestern University Symphony, Evanston, Ill. William P. Hogan is president of the Waterloo Symphony Association, which is sponsored by the Elks Club.

Civic Chorus Disbands

Because so many men are in the armed forces, the Waterloo Civic Chorus has disbanded for the duration.

Having given one public concert in November in the Women's Club Building, the Waterloo Woman's Club Chorus plans another concert. Olive Barker, of the Iowa State Teachers College music faculty, is



George Dasch,
Conductor of
the Waterloo
Symphony



William P. Hogan,
President of the
Waterloo Symphony
Association

director. Mrs. A. J. Weigel is president of the chorus, which numbers forty voices.

The Waterloo Chapter of the American Guild of Organists sponsored a concert last year by Marshall Bidwell, organist, of Pitts-



Richard Duncan,
Conductor of
the Little
Symphony



Mrs. William H.
Smails, Treasurer
of the Tuesday
Musical Club

Omaha

Tuesday Musical Club, in Fiftieth Year, Has Sell-out for Concert Course — Little Symphony Makes Gains

By EDITH L. WAGONER

OMAHA, NEB., Feb. 5.

EACH year in late Summer or early Autumn groups of music conscious women of Omaha set to work quietly but dynamically planning events in the Tuesday Musical Club series. This year the club, in its fiftieth year, again boasted a sold-out course.

In 1892 four women of discriminating taste and distinction as performers played for, and criticized each other. Remaining, for a year, "snobbishly musical", friends insisted upon joining in, as active members or creative listeners. Now, the Tuesday Musical Club numbers over 1,500 members. It is one of the few non-profit organizations in the country.

Juliet McCune, president, and Eloise Milliken, program chairman, give assurance that the club will carry on next year despite difficulties. Mrs. William H. Smails is treasurer of the club. This season two organizations were engaged: the Ballet Theatre, under the direction of S. Hurok, and the Minneapolis Symphony, to appear on April 12. Isaac Stern, American violinist, is yet to be heard in recital on Feb. 23.

The Morning Musical, now holding its concerts at Joslyn Memorial

Symphony Continues with Usual Schedule, Though Other Activities Retrench — New "Friends of Music" Group Sponsors Visiting Artists

burgh, Pa., and hopes to bring another recitalist this season.

A new group called 'The Friends of Music' sponsored four attractions this season: Joseph Szigeti, Oct. 9; Cornelia Otis Skinner in November; Pierre Luboshutz and Genia Nemenoff, Dec. 8, and the Don Cossack Chorus, Jan. 14. Mrs. Ruth Lemmer, Cedar Falls, is concert manager of the organization.

Concert Hall, offers for April Jan Veen and Erika Thimey, dancers. The Omaha Little Symphony, now sponsored by the Omaha Civic Music Association, will be heard in one more concert during the season, on March 25. Attracting large audiences at Joslyn Memorial, the orchestra has, under the direction of Richard Duncan, made noticeable artistic gain.

The Omaha Junior League sponsors a series of Music Appreciation classes whose personnel is made up of four fifth grade students from each school. The study of Folk Music is emphasized.

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Little Rock, Ark.

Soloists to Appear with State Symphony under New Conductor — Orchestra Lists Many Personnel Changes, Merged with Philharmonic—Local Managers and School Groups List Plans

By NELL COTNAM

LITTLE ROCK, ARK., Feb. 5.

L. BRUCE JONES, director of bands and orchestras at Little Rock High School, has succeeded David R. Robertson as conductor of the State Symphony Orchestra. Mr. Robertson is with a Navy Pre-Flight Unit at Iowa City, Iowa, where he is concertmaster of a small symphony of forty pieces and director of the orchestra.

The first performance of the Arkansas Symphony under the baton of Mr. Jones was a success and despite tire and gas rationing many music lovers attended from nearby towns. The most important work was Mozart's Symphony in G Minor. Corporal Marvin Grosse of Camp Robinson was piano soloist.

At the second concert which is scheduled for February 15, the orchestra will play Rachmaninoff's C Minor Piano Concerto with Mrs. Mabel McCabe Holmes as soloist. For the third concert, sometime in April, the orchestra will play Haydn's Symphony in G.

Mr. Jones, the new director, earned a B.S. in Education at Northeast Missouri State Teachers College, where he directed the Training School Band and was concertmaster and assistant conductor of the College Symphony. He received B. Mus. cum laude from the University of Illinois where he was concertmaster of the University Symphony, played principal BB Flat Bass in the Concert Band and directed the Second Regimental Band. He was awarded the gold medal for outstanding service in the Concert Band.

He has been director of the Little Rock High School Band and Orchestra since 1928, and is supervisor of Instrumental Music for the Little Rock Public Schools. He was organizer and first president of the Arkansas School Band and

L. Bruce Jones,
New Director of
the Arkansas
State Symphony



Orchestra Association, and of the Dixie School Band and Orchestra Association.

He has been a member of various committees for the Music Educators National Conference, chairman of Region Seven, National Competition Festivals, and served as second and first vice-president of the National School Band Association, of which group he now is president. He was formerly concertmaster with the Arkansas Symphony and recently was chosen director of the choir of Immanuel Baptist Church of Little Rock. Mr. Jones has been a citizen of Little Rock for the past fifteen years.

The State Symphony this year has merged with the Arkansas Philharmonic Society which embraces the Civic Music Association, sponsor of the summer band concerts at city park and the annual production of 'Messiah' at the Robinson Memorial Auditorium.

Dr. J. D. Jordan, former president of the Arkansas State Symphony, is president of the new group, and Frederick W. Allsopp, business manager of the Arkansas Gazette, has been elected honorary president. F. W. Patrick is chairman and business manager of the State Symphony; C. B. Crooks, a member of the orchestra, is chairman of the band concerts and Mrs. R. E. Overman is chairman of the 'Messiah' program.

Service Men in Symphony

Only twenty-seven members of last year's symphony are in the organization this year, and fewer towns, outside of Greater Little Rock, are represented, but Camp Robinson has furnished ten musicians who represent cities from Boston to Los Angeles.

The Music Series, sponsored by Mrs. Frank Vaughan and the Musical Coterie, opened in November with the opera, 'La Bohème', by the excellent Charles Wagner company. This was followed by the Ballet Theater in December. Helen Traubel will sing on March 28. The scheduled performance of the Cincinnati Symphony has been cancelled.

The annual downtown concert by the music and dramatics departments of Little Rock High School, directed by Ruth Klepper Settle, supervisor of vocal music in the public schools and director of the A Cappella Choir, Mary Frances Clifford, director of the high school glee clubs, and Alberta Harris, head of the dramatics department, was presented on Dec. 15.

The usual Spring voice festival of the Arkansas schools has been abandoned this year because of rationing, but the anniversary concert of the High School Band under the direction of Mr. Jones will be given as usual in May. The annual Band Festival and regional meeting have been cancelled.

Phoenix, Ariz.

Robert B. Lyon,
Co-Conductor of
the Phoenix
Symphony



Community Association and Local Manager Plan Concert Series—Service Men to Be Soloists on Symphony Programs and Receive Special Help from Music Clubs

By MARY MILDRED WILLIAMS

PHOENIX, ARIZ., Feb. 5.

IT is doubtful if any city of its size in America is more enthusiastic about concerts than Phoenix, and its populace is so well informed about the world of music that worthwhile attractions draw large audiences. There are two established concert series, both of which present artists in the auditorium of the Phoenix Union High School, which has an excellent stage and perfect acoustics. These two series are the outgrowth of 'Musical Events', a civic group which started bringing world-famed artists to this city a quarter of a century ago.

One group, now known as the Community Concert Association, has been in existence for eleven years and has had Milton Rasbury as president for the past seven years. There are always five attractions. Yehudi Menuhin appeared in December; Josef Hofman, pianist, on Jan. 11, and Igor Gorin, baritone, on Jan. 29. Maria Gambarelli, premiere danseuse of the Metropolitan Opera and her company will come on March 29, and Helen Traubel, Metropolitan Opera soprano, on April 11. After the concerts, if train schedules allows, the artists are entertained at receptions.

The other series is that of Mrs. Archer E. Linde, who has already presented Paul Draper, dancer; Larry Adler, harmonica player; Carmen Amaya and Antonio Triana, with their company; Count Solito De Solis, pianist, and the Trapp Family Singers. Future concerts will be given by Paul Robeson, baritone, on Feb. 21, and Risë Stevens, Metropolitan Opera mezzo-soprano, on March 18.

Symphonic Concerts

The Phoenix Symphony, now in its fourteenth year, has at least three concerts in the Phoenix Union High School Auditorium, and one in the theatre of the State Teachers College at Tempe. Despite war conditions, the orchestra has a personnel of fifty, both men and women. A number of service men from Williams and Luke Fields training bases will appear with the orchestra. Robert B. Lyon of the College Music faculty, and Benj. F. King of Phoenix are co-conductors. Mr. King is scheduled to conduct the opening concert in Phoenix, and Mr. Lyon will occupy the podium for the concert at the college. The concertmaster, Dr.

Mrs. John R.
Newcomer,
State President
of Music Clubs
in Phoenix



Kenneth Wright, will give a violin recital, with Arnold Bullock at the piano. Mr. Bullock will appear in a piano recital on Feb. 17.

The state president of Music Clubs, Mrs. John R. Newcomer, of Phoenix, announces that the Spring Convention will be held in Coolidge in April.

Through the efforts of Gene Redewill, chairman of the War Committee, many musical instruments have been placed in service camps.

Santa Fe

Sinfonietta, Local and Visiting Recitalists to Appear on Bi-Weekly 'Hours of Music' Series—Summer Schedule to Be Held

By ALFRED MORANG

SANTA FE, N. M., Feb. 5.

SANTA FE progresses musically. Capacity audiences have attended many of the bi-weekly 'Hours of Music' in Saint Francis Auditorium. These recitals are usually given by New Mexico musicians, but occasionally artists from out of the state perform. The Santa Fe Sinfonietta, composed of amateurs, has appeared four times. The standard maintained by this group, under the direction of Mrs. Eunice Hauskins, is excellent.

During the Summer, programs of recorded music in the patio of the State Museum, played during the lunch hour have proved extremely popular. Records are chosen from the Museum's Carnegie Music Set.

Music appreciation classes for high school students are held in Saint Francis Auditorium, in co-operation with the school music supervisor. Mrs. Gertrude B. Clark, graduate of the Eastman School of Music, has joined the Museum staff. All musical activity there is under her direction.

The Community Concert Association was closed with 500 members enrolled; the Artist's Committee chose the programs for 1942-43. The selection was good, the Krauter Trio, Bruna Castagna, and Vronsky and Babin making up the list.

Each season sees Santa Fe's musical life expanding. It is noticeable that audiences respond to works of the modern and ultra-modern schools as well as to purely traditional works, a point that may possibly be traced to the fact that Santa Fe is the center for one of this country's most outstanding groups of non-objective painters.

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Hartford



Charles F. T. Seaverns, President of the Horace Bushnell Memorial Corporation

By CARL E. LINDSTROM

HARTFORD, CONN., Feb. 5.

WHILE the first half of the 1942-43 season was close to normalcy in Hartford, there has been a rapid tapering off in musical activities which augurs for a rather slender finish. Gasoline and fuel oil regulations are beginning to make themselves felt in cancellations, postponements and uncertainties about future schedules.

Plans for a series of ten popular-priced concerts by the Hartford Symphony have been abandoned. These were to have been financed with municipal funds and had the support of the mayor and leading business men.

The Hartford String Orchestra, organized this year and having Harold Berkley as conductor, announced its first concert for Jan. 31.

The Bushnell Symphony Series and the Sunday Afternoon Concert Course will finish according to schedule; but, for the first season in a decade, the Metropolitan Opera will not be heard here this year.

In the symphony series, the National Symphony, the New York Philharmonic under Fritz Reiner's baton and two Boston Symphony concerts have been heard. Remaining are the concerts of the Cleveland and Philadelphia orchestras, on Feb. 10 and March 24 respectively.

Attractions remaining in the Bushnell Concert Course are: Artur Rubinstein, Feb. 14; the Trapp Family Singers, March 7, and Richard Crooks, March 28. Charles F. T. Seaverns is president of the Horace Bushnell Memorial Corporation.

Opera Proves Popular

The Connecticut Opera Association is halfway through its schedule. 'Aida,' 'La Traviata' and 'La Bohème' have become Hartford operatic history; and 'Tosca' 'Faust' and 'Il Trovatore' are looked forward to on dates yet to be announced. Opera has been a great popular success, performances being given to sold out houses. The quality of the productions has been fair to superior. Box office names have been provided for the leading parts. Some Hartford singers have taken part in the chorus, and while in the beginning traces of amateurism marred the performances, there has

Regular Symphony Series Continues, but Plans for Popular-Priced Concerts Abandoned—Berkeley Lists First Concerts of String Orchestra—Three Visiting Symphonies and Soloists Add to Calendar—Schools and Societies Announce Projected Events



Harold Berkley, Conductor of the Hartford Oratorio Society



Frank Foti, Conductor of the Bridgeport Symphony

been sufficient improvement to lift the operas into the sphere of unqualified pleasure.

The Julius Hartt Musical Foundation, Moshe Paranov, director, which before Christmas scored a resounding success with a newly conceived and executed 'Hansel and Gretel' in six performances and indicated that it might follow up with a second opera, has decided not to do so. Understandable problems of transportation, personnel and other war exigencies have made it necessary to curtail.

The opera department of the Hartford School of Music, which last year produced 'La Serva Padrona' and 'The Princess on the Pea' made no announcement for this year. Paul Vellucci, director, and Lois Phelps, assistant director, will present a duo-piano recital at Avery Memorial on March 21. There will be three 'Sunday at Five' concerts, on Feb. 7, March 7 and April 4.

The Hartford Oratorio Society, conducted by Harold Berkley, postponed its pre-Christmas concert to January, and has again postponed it to Feb. 7. Instead of appearing in Bushnell Memorial, the society announces an invitation performance in the Central Baptist Church. Instead of presenting an oratorio, the society has arranged a program of miscellaneous works from its repertoire.

The following faculty recitals have been announced at the Julius Hartt Foundation: Rubin Segal, violinist, Feb. 8; Virginia Mercer, soprano, Feb. 17; Ahlene Badger, organist, and Margaret Scafarello, violinist, Feb. 24; Raymond Lindstrom, organist, Helen Hubbard, contralto and Virginia Mercer, March 9; Elizabeth Warner, pianist, Irene Kahn, pianist, and Moshe Paranov, pianist, March 16.

While there have been no announced changes in plans for the Hartford Choral Club, the Cecilia Club, the Travelers Choral Club and others, Spring concerts are likely to depend on transportation and heating regulations.

Bridgeport



Catherine Russell, Supervisor of Music in the Bridgeport Public Schools

Regular Music Activities Augmented by Programs for War Workers—Wednesday Club Leads in Presentation of Recitalists—Symphony and Simphonietta, Under Frank Foti, List Eminent Soloists—Victory Band Plays for Patriotic Rallies

By ETHEL K. LACEY

BRIDGEPORT, CONN., Feb. 5.

REALIZING the great importance of music to the war workers of our nation, Bridgeport is strongly encouraging the usual peace time musical activities, with many additional features.

The Wednesday Afternoon Musical Club, leader for forty-four years in musical affairs in this vicinity, is presenting its annual artists' concert course in the beautiful Klein Memorial Auditorium. Astrid Varnay, Metropolitan Opera soprano, appeared in November; Witold Malczuzynski, pianist, was announced in January. Charles Kullman, tenor, will be presented on Feb. 18, and the Ballet Russe on March 24.

In addition to these artists, the club planned programs as follows: "October Anniversaries" at the Bridgeport College Club, Mrs. Boris Lang, leader; "Procession of the Madonnas," Stratfield Hotel, Mrs. Edna Cogswell Otis, leader; and "Ensemble Music," Stratfield Hotel, Mrs. Roger TerKuile, leader. Programs for the future are: Feb. 24, "Music of the Allies" and "Under the Stars and Stripes," Harriet Allen, leader; and a Lenten musicale, First Baptist Church, Mrs. Clifford Hutchison, leader. Reciprocity programs will be exchanged with the St. Ambrose Music Club of New Haven, in New Haven, on April 5, and in the Green Room of the Klein Auditorium, Bridgeport, on April 28. The Wednesday Afternoon Musical Club has sponsored benefit concerts and bought a substantial number of war bonds. Members continually furnish music for various civic defense programs and for soldiers in camps. Four junior musical clubs are affiliated with this senior unit, and plan interesting musical activities of great value to the community.

Course of Five Concerts

The Klein Memorial Management, in addition to presenting plays, has a course of five concerts in Bridgeport. Artists announced for the early part of the season were: the Ballet Theater, the Don Cossack Chorus and Marian Anderson. Future bookings are: Artur Rubinstein, Feb. 15, and Joseph Szigeti, March 22.

Catherine Russell, supervisor of music in the public schools, has made patriotism the keynote of her program. In addition to the usual concerts given by high school or-

chestras and choruses, much attention has been paid to participation in bond rallies and civilian defense affairs. Under Miss Russell's personal supervision, a group of song leaders of real ability has been developed, to serve in community singing.

A number of manufacturing concerns in the city, alive to the interests of their employees and to the value of music in the community, have organized bands and choruses. The General Electric Company has a Victory Ensemble of 100 voices under the leadership of Eric Peterson, and a Victory Band, directed by Carl V. Larson. These organizations have appeared many times at patriotic rallies, and give at least one concert a month. Proceeds of a December concert were donated to the Camp and Hospital Service of the Red Cross to provide kit bags for soldiers, sailors and marines.

Frank Foti conducts the Bridgeport Symphony and a symphonietta of its members. The latter group is specializing in programs of Seventeenth and Eighteenth century music. The first program, announced for January, specified excerpts from Mozart's 'Thamos, King of Egypt,' and a Bach concerto played by Roman Totenberg. Karl Ulrich Schnabel will play a Mozart piano concerto on Feb. 10 when a novelty will be Purcell's overture to 'The Rival Sisters.' On Feb. 24 harpsichord solos will be played by Dr. Ernst Victor Wolff.

Two Choral Works for Gabrilowitsch Memorial Series

Schubert's Mass in G Minor and J. Guy Ropartz's 'Requiem' will be heard in two performances which will make up the National Orchestral Association's Gabrilowitsch Memorial Series this year, the first to be given at Carnegie Hall on March 6, the second at St. Thomas Church on March 14. The training orchestra, under Leon Barzin, will be assisted in these performances by the Collegiate Chorale, directed by Robert Shaw.

Landowska to Return to Carnegie

Wanda Landowska, harpsichordist, will give a concert in Carnegie Hall on March 3, her first there since 1926. She will be assisted by a chamber orchestra under the direction of Hermann Adler. She will be presented by Sol Hurok, who is managing her tour of the United States and Canada. Shortly after the concert Mme. Landowska will entrain for Canada where she will make a series of concert appearances with symphony orchestras including seven broadcasts.

San Francisco

(Continued from page 234)

an excellent organization with a fixed personnel consisting of Alice Morini, pianist; William Wolski, violinist, and Willem Van den Burg, 'cellist. Dates for the second and third concerts in their brief series are not yet determined, but these programs will be given in April or May.

The Music Lovers' Society was organized and is headed by Margaret Tilly, pianist. While its membership is listed as consisting of Merrill Jordan, flutist, Lucien Mitchell, violist, and Herman Reinberg, 'cellist, this society has enlisted as guest artists for the current season Nathan Abas, violinist, Frank Kuchynka, bass, Merrill Remington, oboist, and Rudolph Schmitt, clarinetist. Since Mr. Jordan is now with the Coast Guard, announced programs are subject to change, but the dates for programs in the Century Club are Feb. 23 and March 30. Lulu Blumberg is manager.

Municipal Chorus

Also of local origin is the city-sponsored Municipal Chorus, directed by Hans Leschke and called on from time to time for oratorio performances and other type of symphony-choral cooperation, generally under Art Commission sponsorship, as was the case with the recent 'Messiah' concert.

A great majority of our guest concert artists are presented under the management of the opera association, with profits going into the opera fund. This year two series are offered, one in the Opera House which calls for concerts by Richard Crooks, Feb. 7; Mischa Elman, Feb. 14; Helen Traubel, April 13; John Charles Thomas, April 18; Nelson Eddy, April 27, and Artur Schnabel, May 9. Except for the Traubel and Eddy concerts, all are to be afternoon attractions.

Sunday afternoon is also the time for the Curran Theater series which is yet to bring Luboschutz and Nemenoff on Feb. 21, and Robert Casadesu on March 7.

Also catering to Sunday matinee goers is the series of "Uplifters" presented by Town Hall under the direction of Albert Rappaport. So varied in appeal as to include monologists and magicians in the series, the musical "Uplifters" yet to come are the members of the Belgian Quartet due to make their San Francisco debut on March 28. This series, too, is a Curran Theater attraction with refreshments in the Clift Hotel Roof Lounge, where auditors are given a chance to meet the artists. Dr. Rappaport, founder and director of Town Hall, is a former Chicago Opera Company singer.

San Carlo Opera

Tom Girton will again bring the San Carlo Opera Company for a Spring season in the War Memorial Opera House, opening the middle of March.

The Alice Seckels-Elsie Cross managerial office announced but one musical event for this season, a piano recital by George Chavcha-

vadze in late January. Most of its activities are now in the current event lecture field, but debut concerts by resident artists usually come under the Seckels banner in the late Spring. Miss Seckels heads the music committee for the local U.S.O.

Curran D. Swint also engages in managerial enterprises as well as in publicity work, usually associating himself with Joseph Dyer under the name of the Metropolitan Bureau for Summer concerts and ballet programs. Alone, Mr. Swint handles concerts for resident artists.

The number of debuts and annual recitals which usually comprise a post-season in the months of May and June was greatly curtailed by the war last year, and there probably will be still fewer this year. Many of the usual recital givers are now in the armed services.

But consistent and always welcome is the annual series given by Maxim Schapiro under the management of Blanche Oppenheimer. The Russian pianist is now repeating last year's cycle of historical piano programs at the request of patrons, appearing in private homes rather than in the Community Playhouse as previously.

Summer Concerts

Summer music schedules now center around the Sigmund Stern Grove where each year the mid-summer festival committee and the Civic Recreation Commission jointly present Sunday afternoon concerts free to the public.

The series opens in June and runs into September; ballet, opera and symphony, as well as solo recitals, are included in the schedule as planned by Mrs. Sigmund Stern, Mrs. Selby Oppenheimer and their co-workers of the festival committee. Artists (most of them residents of the community) are paid for grove appearances, thanks to the generosity of sponsors who contribute annually to make this Summer series possible.

The Recreation Commission plays an active role in constructive musical enterprises throughout the year, maintaining many neighborhood centers where music and dancing are taught, and supporting the Junior Civic Symphony which has Julius Haug as conductor.

The Park Commission presents band concerts in Golden Gate Park every Sunday.

The Composers' Forum is a war casualty. Ashley Pettis, its founder and director, gave up music for shipbuilding and felt it unfair to solicit further contributions for forum purposes from the already hard-pressed music patrons of this city until the war is won.

Another casualty is the WPA Music Project which is mentioned here only because of the committee's recommendation regarding the distribution of its properties. As chairman of the committee, Albert Elkus proposed that all properties of interest to service men should be given to the army, navy and marines. Such properties include music, records, scores and books. It was said that properties of great historical interest—including the volumes of music history compiled by the Writers' Project and recordings of great artists of a past generation—should be placed in the Bancroft Library which houses

Mrs. Sigmund Stern, Head of the Sigmund Stern Grove Festival Committee



Californian and Pan-American data at the University of California. Whether the local committee's unanimous recommendation has been officially accepted is not yet a matter of record, but the chances are that it will be—storage facilities in Washington and transportation problems being what they are!

Also discontinued is the National Youth Orchestra formerly conducted by Willem Van Den Burg, who has recently turned his attention back to the 'cello even if he does keep his baton within easy reach.

Plans for Light Opera

Attempts to establish local companies for opera or light opera in English continue to be made. Unconfirmed rumors indicate that an effort to organize a light opera company for this city is now underway.

However, Walter Herbert definitely plans to produce 'The Bat' (which he conducted for the San Francisco Opera Company this last season) as a downtown theater attraction in the late Spring. He hopes to have many of the same singers he had for the grand opera season performance.

Most of our light opera entertainment comes from Los Angeles—including the annual season by the Los Angeles Light Opera Company, organized by Edwin Lester and sponsored by committees in both cities. This company, which presents such artists as Irra Petina and John Charles Thomas, appears in May and June at the Curran Theater. Other musical attractions also come from the southern city throughout the season.

The San Francisco Opera Company and the San Francisco Ballet are the city's two touring attractions. The ballet, directed by Willem Christensen, is backed by a ballet guild and emanates from the ballet school originally established by the San Francisco Opera Association. Dissociated from the parent organization, the ballet is nevertheless engaged by the opera association for the annual opera season. The rest of the year it tours and makes appearances in its home city.

'Listening Hours'

Although war activities have drastically effected the registration at both public and private high schools and colleges, music courses continue to be popular and well attended. Especially so are the listening hours devised, at the request of Junior College students, by Flossita Badger, head of the Junior College music department. Elementary schools are less effected by war schedules; every effort is being made by Charles Dennis, director of public school music, by

the teachers under him to maintain as complete a schedule of musical courses as possible. A poll taken of faculty and students at the Junior College showed a unanimous vote for the continuance of the complete music schedule.

Music schools are not as prevalent as one might expect in a city of this size, the San Francisco Conservatory of Music headed by Ada Clement and Lillian Hodgehead being the oldest, the most completely equipped and the best known.

There many clubs, choruses and small dance groups.

The San Francisco Musical Club with morning meetings in the Community Playhouse, has Mrs. Henry B. Friedrichs as president. The club has a large membership and many sections—choral, string, music study, piano, composers, and drama—each having its own meetings. The club as a whole convenes on the first and third Thursdays to hear programs given by fellow members. It was founded in 1890.

For the Young Generation

The Pacific Musical Society, with Mrs. Francis H. Redewell as president, holds membership teas in the homes of members and downtown concerts for members and guests in the Community Playhouse. Its Junior Auxiliary is an important project, giving stimulus and opportunities to the rising generation of musicians. Saturday afternoon meetings are held by the juniors in the Western Women's Club, which also houses the Community Playhouse.

The Loring Club, the city's oldest choral society, is made up of business men who like to sing. With Eugene Fulton as director for the past two seasons, club programs have shown both musical and vocal development. Associate members and friends attend the society's concerts, which are given three times a year with guest soloists drawn from the resident artist list.

Other organizations which function for their respective followings include the Music Teachers' Association, of which Samuel Rodetsky is president; the Musicians' Club, the Women's Musician Club, the American Guild of Organists, the Music Teachers' Association, the California Composers' Society, Mu Phi Epsilon Alumnae Club and Phi Beta.

Being within the military zone and literally surrounded by army posts seeking entertainment for enlisted men, San Francisco musicians and organizations are extremely active in meeting this demand. They visit the posts and provide regular programs at the USO and other recreation centers sought by service men when on leave.

Two recitals by Carl Fuerstner and Felix Khuner, presenting piano and violin sonata literature from the early Eighteenth Century to 1942 are announced by Curran Swint for Feb. 4 and 25 in the Century Club.

A Gershwin festival jointly sponsored by the Musical Association and the Opera Association for their mutual benefit will be given in the enormous Civic Auditorium on Feb. 20. Among the participants will be Dinah Shore, Paul Whiteman and his Band, a Negro chorus, Bing Crosby and the San Francisco Symphony.

San Antonio

Symphony Introduces Novelties and Enlists Guest Soloists—Friends of Music and Tuesday Club Plan Programs—Teachers and College Groups Contribute to Interest of Season

By GENEVIEVE TUCKER
SAN ANTONIO, TEX., Feb. 5.

NOTWITHSTANDING changed conditions, music retains its place in this city, and concert courses have suffered inconsequential alterations. Concerts of the Symphony Society, though numbering only three instead of four or five as in former seasons, are carried on, though unavoidable changes in personnel have occurred. Max Reiter, conductor, injects vitality into each performance by playing rarely heard classics or introducing interesting novelties. Shostakovich's 'United Nations on the March' was given at one concert with the combined male choruses of Brooks Field, trained by David Griffin, and Randolph Field, under Pvt. Albert Johnson, singing the choral arrangement by Corp. Charles Hill. The soloist was Corp. C. J. Robinson. Lily Pons and Patricia Travers have been soloists and José Iturbi is to come on Feb. 13. An appearance of the Ballet Russe de Monte Carlo was sponsored by the Symphony Society in January for the benefit of its maintenance fund. Mrs. Pauline Washer Goldsmith is organization chairman, and E. H. Keator the president of the society.

The Friends of Music concerts sponsored by Mrs. James E. Devoe have maintained high standards despite all difficulties. A performance of 'The Barber of Seville'; Carmen Amaya, dancer, and Nathan Milstein, violinist, have been attractions. A first appearance of Dorothy Maynor and the Ballet Theater were also outstanding events. Sergei Rachmaninoff will close the course on Feb. 21. All events are held in the Municipal Auditorium.

The Tuesday Musical Club's Artist Series has Mrs. B. B. MacGimsey as chairman. Eleanor Steber, Metropolitan Opera, opened the course, with Vitya Vronsky



Mr. and Mrs. James E. Devoe

Max Reiter, Conductor of the San Antonio Symphony



and Victor Babin, duo-pianists, following. The concerts are in their nineteenth year. Attractions to come are the Trapp Family Singers, Feb. 16, and Anatol Kaminsky, violinist, March 9. Mrs. Norma Hancock is the president.

Reciprocity Programs

Reciprocity programs, an established feature of the Music Teachers' Association, are fewer this year because of the travel difficulties. However, Mrs. Stella Seymour, newly elected president, has stimulated keen interest. Announcements for the remaining months include a program in Trinity University by members of the music faculty, Alton C. Pierce, tenor; Elizabeth Pierce and Robert Marvel, pianists; Victor Denek, violinist; Mrs. Victor Danek and Mrs. Pierce, accompanists. The university sponsored an appearance of the Roth String Quartet in November.

A harp recital by Martha Mayfield of the fine arts department of the University of Texas, Austin, is also planned for the Music Teachers' Association. A memorial

Waco

Orchestra Maintains Series Intact Despite Problems—Civic Music and Teachers Association Sponsor Recital Artists

By ROXY HARRIETTE GROVE
WACO, TEX., Feb. 5.

GEARED to war service, much energy is spent nowadays by musicians in light musical offerings. But Waco has not lagged in serious musical activities, while contributing to the war effort.

The Waco Symphony, one of the few such Texas organizations to maintain its concert series intact this year, has a list of four concerts under the baton of Dr. Max Reiter. Soloists announced for concerts in November and January were Mona Paulee, soprano, Philip Williams, violinist, and Adele Marcus, pianist. Arnaldo Estrella, Brazilian pianist, is to appear on March 28, and Leonard Warren, baritone, on May 4.

An innovation of the symphony season under the guidance of Boyd Russell, president, and Mrs. A. R. Wilson, organization chairman, has been the young artist contest from which four singers out of eleven were chosen to appear with the orchestra in January. The winners were: William Shriner, baritone; Regina Owens, contralto; Billie Guynes and Marjorie Adelman, sopranos. Each received a certificate of approval from the Symphony Society and another chosen by vote of the audience as a special prize.



Mrs. B. B. MacGimsey, Chairman of the Tuesday Musical Club Artist Series



Mrs. Stella Seymour, New President of the San Antonio Music Teachers Association

program for former members, Carl Venth, Francis de Burgos and Hugh McAmis will include compositions by them.

The San Antonio Music Club, which has Mrs. Lewis Krams Beck as life president, has held musicales in members' homes for enlisted men. The prize winner in a piano composition contest was Alois Braun, dean of the music department of Texas Lutheran College at Seguin. Judges were faculty members of the Juilliard School of Music. Mrs. Beck is also president of the Civic Opera Association, whose plans for open air events in the Sunken Garden Theater will be made later.

Our Lady of the Lake College is actively engaged in furnishing programs for military camps. Concerts by the college orchestra, directed by Eric Sorantin, will be given. Programs by the college chorus will be directed by David Griffin.

Civic Music concerts with Roy Hatch, president, and Mrs. A. M. Goldstein, organization chairman, have contributed artist attractions to the year's roster. Those scheduled to appear have been Jarmila Novotna, soprano; Arthur Carron, tenor, and Roland Gundry, violinist. Announcements for the future are Josef Lhevinne, pianist, Feb. 15, and the Curtis String Quartet, March 30.

Handel's 'Messiah' had its annual performances in December with a choir of 150 under the direction of Robert Hopkins. The Spring concert by the A Cappella Choir is one of the musical events of each year. 'The New Earth' by Henry Hadley was heard in December. The cantata 'I Hear America Singing' by Kleinsinger will be given on Feb. 17 and Stainer's 'The Crucifixion' at Easter by choral groups under the direction of Martha Barkema.

Recorded Programs

The Baylor Music Library with its Carnegie Set under the direction of Jean Funk, is a meeting place for lovers of recorded programs.

The Waco Music Teachers Association, with Mrs. James Williams as president encourages young players by sponsoring monthly programs at which students appear.

Daniel Sternberg, pianist, composer and conductor, has joined the music staff of Baylor University. The premiere of his choral composition, 'Drums of Peace' was given in Dallas in January under his baton. Felicitas Gobineau (Mrs. Daniel Sternberg) was presented in Baylor Theater in November.

Texas



Ernst Hoffman, Conductor of the Houston Symphony



Arthur W. Howes, Jr., Director of the Bach Choir in Houston

Houston

New Bach Choir Increases Musical Fare—Symphony Expands Schedule with Out-of-Town Engagements—Contemporary Society and Tuesday Club Add to Concert List

By HAZEL POST GILLETTE

HOUSTON, TEX., Feb. 5.

THE BACH Choir is a noteworthy addition to musical organizations in this city. The choir, of 100 voices, was organized in November by Arthur W. Howes, Jr., organist and choirmaster of Christ Church (Episcopal). Mrs. Howes, who serves as director, has three appearances on the calendar, presenting two or more Bach cantatas at each. At the first concert on Dec. 22 the instrumental parts were played by nineteen members of the Houston Symphony. James Malcolm Hart, assistant director, is organist and choirmaster at St. Paul's Methodist Church; Carl Halter, likewise an assistant director, is organist of Trinity Lutheran Church.

Mr. Howes is presenting a series of organ recitals.

Soldiers Want Symphonies

The Houston Symphony in its seventh season under Ernst Hoffman, has expanded its concert schedule to include thirty-seven concerts, twenty of which are out-of-town engagements. In addition, the orchestra has undertaken the most important project in its history. Following a concert at Ellington Field in the Summer, hundreds of requests for symphonic music were received from service men. Through the efforts of Joel H. Berry, chairman of the Houston and Harris County USO Council, the USO is sponsoring a series of free concerts in camps near cities in which the Houston Symphony will play regular engagements. Fourteen such camp concerts have been arranged, and numerous requests for "repeats" where the orchestra has already played indicate an enlargement of the original program.

Artists engaged this season include Helen Jepson; José Iturbi;

(Continued on page 292)

Peoria

By HELEN HARRISON MILLS

PEORIA, ILL., Feb. 5.

MUSIC for the balance of the season here, whether for school, factory, club or civic events, continues to honor the art of the

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United Nations in program features and to serve the men in uniform insofar as is possible. Two of the four strictly artist concerts are yet to be heard, namely, those of the St. Louis Symphony under Vladimir Golschmann (now an annual attraction) and Rose Bampton, Metropolitan Opera soprano, both offered by the Amateur Musical Club of 2,000 members under its enterprising president, Mrs. Vandalia Burgy. Supplemented by the yearly appearance of Peoria's own symphony orchestra under Sol Cohen, which is also sponsored by the club, the St. Louis Symphony draws crowded houses.

The remaining members' concerts are eagerly anticipated, particularly the initial bow of a newly-formed Latin American Women's Chorus founded by Ruth Dixon Black, which will present several works new to the city—Howard McKinney's arrangement of a Brazilian lullaby; a Mexican song 'The Breeze', arranged by Charles Manny, José Padilla's 'Love Charm', and a number of Spanish works. A feature of this event will be the solo appearance of William Howard Baylor, young tenor from Bloomington, in two groups of songs.

The club's Philharmonic Choral of seventy members, under the direction of Thomas W. Williams, will present a program in March made up largely of the music of Russia. The president of the choral, Mrs. Frederick Rocho, is also defense chairman for the club, and is planning unique programs for the USO centers. The custom, started two years ago, of throwing open the doors of the club (both senior and junior sections) to the public free of charge for patriotic and international events, is continued. The choral has appeared at festivals of the National Federation of Music Clubs, and is in demand for concerts in nearby towns.

Pan-American Study

The junior department of the Amateur Musical Club, Mrs. Irving Bradley, director, numbering 300 boys and girls ranging in age from twelve to twenty, all of them students who do their own research work, will share honors with the mother club in its presentation of a Pan-American program which will feature music of many of the republics, performed by the more advanced members. The young people's interest in musical intercourse with students in other countries grows apace, fostered by the exchange of letters with musicians "below the border" and by the promotion of Latin-American songs in the public schools. On April 13 a festival will close their season of programs and altruistic services in the various "homes" and at the USO. In the meantime, two outstanding offerings, all-sonata and all-American programs are scheduled.

Two other choral groups which give special attention to compositions by Allied composers, especially those in Latin-America, are the Peoria Women's Club Chorus, directed by Vandalia Burgy and the forty-one year old Orpheus Men's Glee Club, Howard Kellogg, director. A year of study of Western Hemisphere music and North American folk songs will close with

Events Feature Music of United Nations, Honor Men in Service—Art- ists Scheduled by Amateur Musical Club — Latin American Women's Unit and the Philharmonic Group Plan Concerts

a festival by the Women's Chorus in March. And during Music Week, or just prior thereto, the Orpheus Club will give its second annual concert, introducing many works by Allied writers that have not been heard here before. This men's chorus, unique in the altruistic activities of its ninety members (now reduced by war to about seventy) has, under the twenty-year leadership of Mr. Kellogg, been instrumental in raising the standard of musical intelligence throughout the community.

Provide Music for USO

In the public school domain, the customary concerts and operettas by the glee clubs, madrigal singers, a cappella choruses, bands and orchestras which particularly brighten the Spring season, will culminate this year in a Music Week Festival, under the general direction of Eva Kidder, energetic supervisor of music. A number of the South American songs and instrumental works learned throughout the season will be presented, and a Latin-American Episode featured. Peoria's public schools are wholeheartedly cooperating with the M.E.N.C. in helping to create a bridge of inter-American understanding in the minds of the youth of our nation through the medium of music. Also, the schools provide music for the USO on regularly assigned days.

War demands have not yet particularly affected the personnel of music schools and conservatory faculties. Indeed, Bradley College of Music, an affiliate of Bradley Polytechnic Institute, stands to benefit by the increased attendance of students and defense trainees at the institute, both in its music classes and in augmented audiences for its concerts and recitals.

'Workshop Recitals'

The Spring program of musical events, under the leadership of Halsey Stevens, director of the College of Music, although somewhat shortened because of an accelerated semester which concludes six weeks earlier than usual, will include faculty recitals by: Ruth Ray, violinist; Hollace Arment, tenor; Grace Scatterday Bone, organist, and Lilias Mackinnon, pianist, with student "workshop recitals" held twice a month. Other events will include the annual Spring concert by the Bradley A Cappella Choir, Cardon V. Burnham, director; the Bradley Ensemble under Ruth Ray; the Bradley Band, directed by W. Glenwood Brown, and the String Quartet, one of the few such groups in this territory. American music and the music of the Allied Nations have important places in all the school's presentations this season.

Foremost among musical events in factories are the enterprises carried on by the employees of the

Metropolitan Bureau Signs William Horne for Tour

The young American tenor, William Horne, has come under the management of the Metropolitan Musical Bureau, which will direct his country-wide concert tour next season.



William Horne

Mr. Horne's activities in the concert field have included appearances as soloist with the N B C Symphony, under Toscanini and Stokowski; the N. Y. Philharmonic under Barbirolli; the San Francisco Symphony under Monteux; the New Friends of Music under Fritz Stiedry, and the Havana Symphony in a performance of the Verdi Requiem.

Mr. Horne gave a Schubert program under the auspices of the New Friends of Music in New York, which led to his re-engagement with that organization. He has also given a concert at the White House at the invitation of Mrs. Roosevelt.

Caterpillar Tractor Company, a defense industry. Efforts covering a number of years have culminated in the functioning of four distinct groups, namely: a mixed chorus of ninety voices, directed by Ralph Maxwell; a glee club of seventy and an orchestra of fifteen professional players now employed at the factory, both conducted by Lloyd Livings; and a fifty-piece band led by Julien Mills. In order to bring the best of their music to all employees and their families, the company engages the finest auditorium in the city, the Shrine Temple, once a month, and presents a concert by one or more of these ensembles. In addition, one or two operettas a year are staged by the glee club, assisted by the orchestra and chorus, and 200 or so of the other workers.

All of the organizations mentioned are planning special participation in Music Week, while schools and various gatherings plan to listen in to the Festival of the Air arranged by the Federation of Music Clubs during that period.

Bartlett and Robertson Will Present Novelties

First performances will be featured at the two-piano recital to be given by Ethel Bartlett and Rae Robertson in the Town Hall Endowment Series on Feb. 24. One of these new works, 'The Second Joyful Mystery' by Theodore Chanler, is dedicated to the pianists; another is Arthur Benjamin's 'Jamaican Rhapsody'. The earliest example of a duet for two keyboard instruments, the 'Piece for Two Virginals' by Giles Farnaby, is also to be included in the program in a transcription, in addition to rarely-heard works by Couperin. Music by Bach, Mendelssohn, Bax, Brahms, Chopin and Grieg will round out the list.

Pennsylvania



Dr. Frieder Weissmann, Conductor of the Scranton Philharmonic



Pauline Peck, President of the Scranton Philharmonic



C. Pinkney Jones, President of the Scranton Community Concerts



Howard W. Lindaman, Supervisor of Music in Altoona's Public Schools



Saul Caston, Conductor of the Reading Symphony

Russell Gerhart, Conductor of the Altoona Civic Symphony



Dr. Henry A. Sykes, Conductor of the Reading Choral Society

Scranton

Philharmonic and Other Local Music Groups Busy in War Relief Activities — Notable Attractions on Community Concert List

By DR. D. E. JONES

SCRANTON, PA., Feb. 5

SCRANTON looks forward to an imposing climax to an already rewarding season of choral and instrumental music. War conditions have produced some little hesitation in the matter of assigning definite dates, but about a dozen concerts are settled, with probably another dozen of perhaps lesser importance sandwiched in. Many local choral societies are providing music for war relief purposes, and our Philharmonic Orchestra has also participated in such concerts. All these organizations are on tip-toes awaiting further calls.

The Community Concert Association, C. Pinkney Jones, president, after presenting the Metropolitan Opera in a performance of 'La Bohème', Gregor Piatigorsky and Lauritz Melchior, will bring its season to a close with the Cleveland Orchestra, Artur Rodzinsky, conductor, on Feb. 15 and Guiomar Novaes, pianist, on March 22. Under Mr. Jones's supervision for the past two years the association has surpassed itself in the number and quality of its concerts, and has become extremely popular, with 600 names on the waiting list. Our Masonic Temple has a capacity of 2,500.

Two more concerts are scheduled for the Scranton Philharmonic, on Feb. 18 and March 8. The soloist at the first will be Hilda Somer, pianist, and at the second, Florence Kirk, New Opera Company soprano. Dr. Frieder Weissmann will conduct both concerts. Pauline Peck has succeeded Marjory Schadt Scragg as president of the orchestra association, and there are indications that the organization will continue its march of progress.

Mrs. Scragg has assumed musical leadership of the Century Club, and unusual activities are promised in that institution. Robert Goldsand was announced for a piano recital on Feb. 1. To come are Enya Gonzales, soprano, March 16, and John Dudley, tenor, April 15.

A feeder for the Philharmonic is

(Continued on page 272)

Altoona

Civic Symphony, under Gerhart, Replaces Many of Personnel Called to Services — Vesper Choir in Ninth Year—Audiences Continue Large

By CHARLES F. ROTHNOCK
ALTOONA, PA., Feb. 3.

ALTHOUGH calls from the various armed services and war industries have made an appreciable dent in memberships, Altoona's better known musical organizations are offering outstanding programs in helping home front morale. Even the schools have adopted a wartime schedule designed to coordinate the over-all program of general education and community activities.

The Civic Symphony, founded fourteen years ago and still conducted by Russell W. Gerhart, has lost eleven of its best musicians to the military forces, but its work continues unabated in performance and popularity. Twenty-two new members have been added in the past year, to fill vacancies and augment certain sections. Two concerts, for presentation in the spacious Roosevelt Junior High School Auditorium, remain of the present season. Pauline Pearce, contralto, and John Stewart, tenor, will appear with the orchestra on Feb. 4. Patricia Travers, young violinist and motion picture actress, is to be featured at the March 25 concert. Two concerts already have been given.

Large audiences at the Civic Symphony's concerts attest the popularity of this group, recruited from all walks of life in Central Pennsylvania. Marie Rodkey again has the honor position of concertmaster.

In contrast to the instrumental organization is the now famous Altoona Vesper Choir, founded by the late Harold H. Barker and at present directed by Martha Roberts. It is in the midst of its ninth year of activity and the third season devoted to oratorio. The choir has a membership of seventy-five and gives several programs each season.

Preparations now are under way for presentation of Handel's 'Judas Maccabaeus' on April 29 in the First Methodist Church. Harry

Etters of Harrisburg, tenor, will sing the part of Judas. Other solos will be taken by choir members. The able accompanists are Mrs. Harold H. Barker, pianist, and Mrs. Harriet Hoenstine Roush. The choir's purpose is to bring to Altoona the greatest and best in oratorio and other choral music and to continue as a permanent civic body. The present emergency has curtailed the scope of its activities, but not its purpose, and the plan is to continue to help make America a singing nation.

Among the choir's recent accomplishments were Mendelssohn's 'Elijah' and 'When the Christ Child Came' by Joseph W. Closky. Guest artists included Agnes Davis, soprano; Ellen Repp, contralto, and Philip Duey, bass-baritone, all of New York.

Music as a Moral Force

The Wartime program outlined for the public schools, directed by Howard W. Lindaman, general supervisor, is comprehensive. He says "Music can strengthen the moral fiber of our people, whether they are in the armed forces, or are civilians in war production or civil defense. The values of music can create a fine state of heart and mind, thus helping our people to face difficulties with new hope, courage and confidence."

The Altoona school district curriculum shows a special program in the high schools and elementary grades. Vocal and instrumental groups are being utilized to create leadership through the medium of more talented music students in the development of an all-inclusive participation in singing.

Emphasis will be placed on traditional, contemporary, folk and art music of the United States, while special attention also will be directed to music of Latin America and the United Nations. Students will be taught the care of musical instruments, and the district will cooperate with the government and service agencies in schools and communities.

Special musical events in school assemblies will include programs honoring men in the armed services; flag ceremonies; outdoor concerts for band, choirs and orchestra; patriotic pageants and war programs over the radio. Community activities will include assisting defense council meetings; community singing; aiding at patriotic ceremonies and rituals; helping leaders of religious, civic and industrial groups and furnishing

(Continued on page 272)

Reading

Symphony and Venerable Choral Society Carry on Activities under Sponsorship of Reading Musical Foundation — Caston Is Permanent Orchestra Conductor

By CAROLINE ALBRIGHT

READING, PA., Feb. 5.

MUSICAL organizations in Reading took their cue from the national May Music Week when they adopted the slogan "Music Maintains Morale" in planning for the 1942-43 season. Despite handicaps, probably encountered also by every music group in the country, Reading has carried on in a world at war and the results have been heartening to heads of organizations.

Two music groups under the auspices of the Reading Musical Foundation have now reached the half-way mark in their Winter concert schedule. These are the Reading Symphony conducted by Saul Caston, and the Reading Choral Society under the direction of Dr. Harry A. Sykes.

Following a year's conductorship in a guest capacity, Mr. Caston, who is also associate conductor of the Philadelphia Orchestra, became the permanent conductor of the Reading organization this past Autumn. The first orchestra concert on Nov. 30 presented Elsa Hilger, 'cellist, as soloist. The second, on Jan. 10, brought Carroll Glenn, violinist, in an all-Tchaikovsky program. Two more concerts are scheduled for the season. Rudolph Ganz will play the Beethoven Concerto No. 3 on a Bach-Beethoven-Brahms' program on Feb. 14 and Mr. Caston will conduct an all-orchestra program on March 14.

The Reading Choral Society, now nearly three-quarters of a century old, presented its first concert of the current season on Jan. 25. H. Nathaniel Dett's oratorio 'The Ordering of Moses' was given as the principal feature of the program. Laura Castellano, Thomas Edwards and Elwyn Carter, all of New York, were soloists with an orchestra of forty musicians playing the accompaniment for the work. Gabriel Pierné's 'Children's Crusade' will be presented by the Society on April 28, with a chorus of 200

(Continued on page 272)

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Reading

(Continued from page 271)

school children sharing choral responsibility with the adult singers.

The Reading Civic Opera Society under the musical direction of Fred Cardin opened its season Dec. 7, at the Rajah Theatre with a performance of Rudolph Friml's light opera 'Katinka'. On May 5 the company will present Vincent Youman's 'No, No, Nanette'. Despite the fact that members of the Society are now serving with the armed forces, Cardin and the company are continuing their project under definitely hampering conditions.

George D. Haage, local impresario, who has brought concert artists and organizations to this city for more than thirty years, has continued his Haage Concert Series this year.

Sparkling Opera

The Philadelphia Orchestra, conducted by Eugene Ormandy, opened the series in late October. This was followed by a sparkling performance of the Mozart opera 'The Marriage of Figaro' by the Philadelphia Opera Company in December. On Jan. 25 the Don Cosacks came to Reading for their fourth appearance and sang to a sold-out house. Artur Rubinstein, noted Polish pianist, returns by popular request on Feb. 18 and Haage has scheduled the Salzedo ensemble for a first appearance in Reading on March 17.

Under the auspices of Albright College several musical events were scheduled. Some have taken place; others are to be anticipated. Among them should be mentioned the Reading Chamber Music Trio, composed of Chester Wittell, piano; Hans Nix, violin; Walter Schmidt, 'cello. The trio, now in its eighth season, played its first concert on Nov. 16 and will give two more concerts, on Feb. 15 and April 12. Abram Chasins played on a college-sponsored program.

From time to time during any Reading music season, concerts and recitals are scheduled. As they are not part of a series their dates cannot be easily included in a summary of the artistic activities of a season. Among these events are concerts by such organizations as the Dorian Choir, directed by Kathryn Hassler, who is head of the choral music at the local high school; special "Nights of Music" presented by the music organizations of the senior high school which possesses an unusual degree of musical talent in its student body, and an amateur symphony organization numbering forty-five players conducted by John Y. Fegley.

The season for serious music in Reading usually comes to an end in May. Open-air band concerts in the City Park bandshell and on

the many community playgrounds throughout the city then take precedence. The year 1943 will, we believe, be no exception to this old Reading custom.

Scranton

(Continued from page 271)

the Scranton Amateur League, a group of young instrumentalists conducted by Ferdinand Liva, concertmaster of the older organization. The league is active in war concerts and will give at least two programs before the season ends. It is sad to report the disbandment of the Scranton-Wilkes-Barre Sinfonietta, from which organization we expected three more concerts. Paul Gies, conductor, and Elizabeth Dickson Reynolds, manager, state that because of the enlistment of nearly one-half of the personnel, concerts will be discontinued for the duration. The WPA orchestra is also doomed; but Madea Cetta, conductor, is filling in with two or three concerts each week in the city and county.

Many concerts with dates undecided will be given by choral groups. These, with their conductors, include: the Temple Choir, Gounod Evans; Keystone Consistory Choristers, Alfred Williams; Junger Maennerchor, David Jenkins; Polish Roman Catholic Choir, Bernard Appleton; Frederick Chopin Choir, A. B. Pikulski; Schubert Ladies, Gounod Evans; West Side Male Chorus, William Hughes; Electric City Ladies, Letty M. Parry; West Side Oratorio, Eva M. Morgan; Workingmen's Choir, David Jenkins, and the Ukrainian Community Choir, Vladimir Levitsky.

Altoona

(Continued from page 271)

trumpeters to play bugle calls when needed.

The junior high schools' program will be similar to the senior high's, while in the elementary schools creative work will be stressed and musical entertainment provided during air raids. Girls and boys will sing in church choirs and will sing and play at Parent-Teacher Association meetings.

Mr. Lindaman is aided in prosecution of the program by Frank Krivsky, director of the instrumental department of the Senior High School; Francis Wood, of the Senior High School music department; John Monti, Keith Junior High music director, and Richard Smith, Roosevelt Junior High director.

Altoona schools are all-out in war activities insofar as music is concerned.

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Oakland

Oakland Symphony Under Orley See and Berkeley Young People's Orchestra List Programs—College and University Add to Musical Fare—Calendar of Events in Forum Artist Series Planned—Clubs and Teachers Active

By ADELYN FLEMING

OAKLAND, CAL., Feb. 4.

IN spite of—or perhaps because of—dimouts, gas rationing and other war conditions in this ship-building area, the home forces seem more than ever determined to carry on. There is a positive trend to keep up morale, to provide spiritual release, and, above all, to make music function as a healing art. Guest artists come under the aegis of the Oakland Forum and the William E. Chamberlain Pop Series; while the associations of the Oakland Symphony and the Berkeley Young Peoples Symphony, together with Mills College and California University, ably aided by the public schools, are active.

In its Artist Series, the Oakland Forum presented the Ballet Theatre in January and announces Richard Crooks and William Primrose on Feb. 5, and José Iturbi on April 27. In its City Club Series in January the forum presented Consuelo and her Dansylvian Ballet. Announcements are: Agnete Johansen in 'Music and Monologues', Feb. 8; Elizabeth and Harlow Mills in a violin and piano recital, March 15. Summer and Fall plans are in the making, according to Dr. William Odell, new president and program chairman of the Oakland Forum, which engages lecturers, as well as musical artists and presents a few outstanding motion pictures. As the last attraction in the current Pop series, which has been mostly sold out, William E. Chamberlain will present Dorothy Maynor on March 30. Programs by the Don Cossacks and the Carmen Amaya Ballet are planned for next season, together with other attractions to be announced later.

The Oakland Symphony, Orley See, conductor, and with E. W. Ehmann as association president, gave a January concert with Neure Jorjorian, soprano, as soloist; two American compositions, one by a

soldier at Hamilton Field, were on the program.

The orchestra is now preparing for its children's concert, to be given late this month or early in March. This will be presented by the Music Teachers Association of the Oakland public schools. The program will previously be made the subject of study, a new project. Concerts on March 7 and May 9 will present soloists chosen from the ranks of young artists of California. The early Summer will bring one or more concerts in Woodminster Theater. The Musical Association announces the formation of a woman's auxiliary with Mrs. William E. Warenskjold assisting Mrs. E. W. Ehmann in the organization; and plans are moving forward for the orchestra's tenth season this Fall. Twenty-seven stars in the orchestra's service flag includes one for the concertmaster, whose place is being admirably filled by the former assistant concertmaster, John Mortarotti. The policy of stressing American compositions at each concert will be continued.

The Berkeley Young People's Symphony, conducted by Jessica Marcelli and having William E. Chamberlain as manager, will give its next concert in the University Mens' Gymnasium on Feb. 14 with Howard Mel, young California violinist, as soloist. An all-Prokofieff program, with the Classical Symphony and 'Peter and the Wolf' already selected, is planned for May. The orchestra is made up of players under seventeen years of age.

University Symphony Plans

The University of California Symphony, Albert Elkus, conductor, had also lost its concertmaster to the army and announces David Schneider as successor. With emphasis on war preparation and a new semester starting this month, plans are not complete for Spring and Summer terms, but the orchestra will give an elaborate program at the February commencement and will probably be heard in its usual concerts in the Men's Gymnasium on Feb. 28 and March 28. Mr. Elkus also plans more of the successful Eighteenth Century programs presented last year in Wheeler Hall with about thirty players. Later, an enlarged program may be given in the gymnasium with full orchestra. Charles Cushing, director of the University Band, and Edward Lawton of the University Chorus both announce concerts for the Spring term with dates undecided. It is inevitable that the personnel of these three organizations will undergo many changes. The band hopes to be of particular service in playing for men in nearby camps and posts.

Mills College presented George Chavchavadze, pianist, on Jan. 24. The Budapest Quartet is announced for Feb. 9. Faculty-students concerts are listed for Feb. 18 and 24, completing the Winter term series. Plans for the Summer are in the making and it is assumed that the usual extended course will be offered. The Summer term presented guests of world renown and resident musicians. Classes and concerts are

(Continued on page 294)

California



Elmer Wilson, Manager of Programs Given in Pasadena's Civic Auditorium

Long Beach

Robert Resta Continues Philharmonic Concerts—Woman's Symphony and Municipal Band Add to Orchestral Fare—Arts Club and Other Groups To Sponsor Events—Choruses and Local Ensembles List Activities

By ALICE S. DURHAM

LONG BEACH, CAL., Feb. 5.

MUSICAL activities are carried on despite the fact that many professional musicians are in war services and defense plants.

The Long Beach Philharmonic Orchestra gives three concerts this season under the baton of Robert Resta, with Dr. Theodore A. Strang as president of the association. On June 6 they will present the young violinist, Camilla Wicks, who is now in New York studying with Louis Persinger at the Juilliard School of Music.

The Woman's Symphony, Eva Anderson, director, continues to attract large audiences with frequent programs in the Municipal Auditorium.

The Municipal Band, Herbert L. Clark, director, plays "Godspeed" to the inductees as they depart from the Victory Stand where, on Fridays, Mrs. Walter H. Boyd directs the Woman's Division for bond sales. These programs are often presented to the public by various musical organizations, including Rudy Vallee's musicians from the Coast Guard.

Create Memorial Fund

The Musical Arts Club (professional) under the presidency of Alice S. Durham presents many celebrities at evening dinner programs and noon luncheons. The members recently created a foundation as a memorial to Alice Maynard Griggs, who for many years

(Continued on page 294)



Dr. Richard Lert, Musical Director of the Civic Music Association in Pasadena

Pasadena

Civic Music Association Plans April Festival—Orchestra, Bach Society, Chorus and Opera Group To Contribute, Conducted by Richard Lert

PASADENA, CAL., Feb. 5.

PASADENA, long spoken of as the 'Crown City' of the San Gabriel Valley, is not going to cancel concerts, it is condensing them. The Civic Music Association, which includes the Civic Orchestra, the Bach Society, the Civic Chorus, and takes a marked interest in the Pasadena Opera Associates, all working under the baton of Dr. Richard Lert, is planning a festival, a week late in April to culminate in Handel's oratorio, 'Belshazzar' and probably the Bach B Minor Mass. Elmer Wilson has been elected president of the association.

The Civic Orchestra has scheduled a concert for Feb. 14, and another sometime in March. The April appearance will be with the festival chorus. The Bach Society plans a series of Bach cantata performances in prominent churches of the city. Early in May two performances of opera in English will be given by the Opera Associates, whose president is Mrs. Margaret Williamson Smith. The stage director is George Huston.

Concert Series Maintained

The Coleman Chamber Concerts will present the Budapest Quartet in the Playhouse in Feb. 7 and the Belgian Piano-String Quartet on March 7, both on Sunday afternoons. The Coleman concerts, founded by Alice Coleman Batchelder thirty-seven years ago and still maintained because of her leadership, are successfully managed with a small deficit (only 800 seats are available), by Leon Ettinger. James N. Wright is president of the association.

Elmer Wilson is presenting the Philharmonic Orchestra of Los Angeles in three concerts at the Pasadena Civic Auditorium. Richard Crooks and William Primrose are to appear there on Feb. 10. Bruno Walter will conduct on Feb. 22. Luboschutz and Nemenoff, duopianists, will play on Feb. 25. On March 9 Sergei Rachmaninoff will give a concert. Zino Francescatti will bring the series to a close on April 15.

Numerous chamber music groups play in Pasadena in the beautiful music rooms which most of the large houses possess.

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Atlanta

(Continued from page 262)

Ballet Theater, Dec. 8; Zino Francescatti, Dec. 12; Alexander Borovsky, Jan. 12.

Mr. McDonald will present the Ballet Russe de Monte Carlo as an added attraction, off the regular series, early in March.

Because of transportation difficulties, it is highly probable that Atlanta will not have a season of New York Metropolitan Opera.

The Southern Conference of Music Education, Dr. Luther A. Richman, president, will convene on April 6, 7 and 8, with headquarters at the Atlanta Biltmore Hotel. Dr. Willis A. Sutton is general chairman, and Dr. H. Reid Hunter the executive chairman; Anne Grace O'Callaghan and Ruth Weegand are in charge of musical programs. The In - and - About - Atlanta - Music Educators' Club, Douglas Rumble, president, will be host. The Atlanta Music Club, and the Georgia Federation of Music Clubs, of which Mrs. Walker L. Curtis is president, will assist.

The Georgia Chapter of the American Guild of Organists, C. W. Dieckmann, dean, has lessened its activities for this season. The organization plans to present an organist of national fame sometime in the Spring.

Choir Sings New Music

The Emory Glee Club of Emory University, and the Emory Little Symphony, both under the direction of Dr. Malcolm H. Dewey, will be heard in concerts in March. An outstanding development of the club is the choir of twenty voices selected for the morning service each Sunday at Glenn Memorial Methodist Church, situated on the campus of Emory University. The choir will continue throughout the year to give works by present-day composers along with old church music. The choir and the club have a large and rare library.

The Agnes Scott College Glee Club, Lewis H. Johnson, director, will give its annual performances of a Gilbert and Sullivan operetta. This year it is to be 'The Gondoliers'. Two performances will be given in early April. The Georgia Tech Glee Club, Walter Herbert, director, will assist.

John Hoffman, who for several years has conducted operatic performances given by the Georgia Evening College Glee Club under the sponsorship of the Atlanta Optimist Club, is active in plans to organize the Atlanta Civic Opera Company, for the performances of three operas each season. The personnel will not be confined to the Evening College, but will be city-wide. The company will remain a project of the Optimist Club to carry on its charity work of giving educational and recreational advantages to boys needing assistance. Mr. Hoffman expects to give Romberg's 'New Moon' or some other Romberg work. The leading singers will be guests.

There will be the annual series of festivals, under the direction of Evelyn Jackson and sponsored by the Georgia Federation of Music Clubs. The exact dates have not yet been set for the Edward MacDowell Music Festival, the Concerto Festival



Gordon W. Powley

SOLOIST AND CONDUCTOR

Ida Krehm Looks Over a Score with Sir Ernest MacMillan Prior to Appearing as Soloist with the Toronto Symphony in Brahms's Piano Concerto in D Minor

and the Boys' Festival. Recent events were the Doll Music Festival and American Music Festival.

The Georgia Federation of Music Clubs, of which Mrs. Walker L. Curtis, of College Park, is the president will hold its Competitive Junior Festival and Convention in the Studio Arts Building in April. Sometime in March, the Young Artists Auditions and Student Musician Contests will be held in Atlanta, with Helen Knox Spain in charge. The federation will also hold the American Festival on the Air as set forth by the National Federation of Music Clubs. Radio broadcasts throughout the state's various stations will parallel programs of the national set-up. The dates are May 2 to 8.

The lecture-recital series started last season under the direction of Hugh Hodgson as a part of the University of Georgia system, and given twice a month at Agnes Scott College in Decatur and weekly at the University of Georgia in Athens continues to draw large audiences. The series is known as the "Music Appreciation Hour." Mr. Hodgson, director of the fine arts department at the university, and C. W. Dieckmann, director of music at Agnes Scott College, will alternate in directing the "Hour" at the latter college.

Lillian Moore to Dance with Wagner 'Faust' Company

Lillian Moore will appear next Autumn as premiere danseuse in Charles Wagner's touring company of 'Faust'. In the Summer she will act as premiere danseuse and ballet mistress of the Cincinnati Summer Opera Company. Miss Moore has presented a lecture-recital program of 'Introduction to the Ballet' with Albertina Vitak this Winter and has directed ballets for opera performances in Hartford, Trenton and Newark.

Lela Hanmer Named Music Advisor to Delta Omicron

CHICAGO, Feb. 1.—Lela Hanmer, of Chicago is the newly appointed Music Advisor of Delta Omicron. Miss Hanmer is a member of the faculty of the American Conservatory, music director of the

First Congregational Church of Maywood, the Baptist Mission Training School and the Children's Civic Theatre of Chicago. She is conductor of the Symphony Woods Orchestra of Western Springs, and has appeared as guest conductor of the Illinois Symphony. Miss Hanmer is past Chapter Advisor of Delta Omicron's Psi Chapter, and Past National Vice-President of the group. For the past year she has been USO Chairman of the Chicago Alumnae Chapter.

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Izler Solomon, Conductor of the Columbus Philharmonic

By VIRGINIA BRAUN KELLER

COLUMBUS, O., Feb. 5.

THE concert season has been fairly successful in spite of transportation difficulties that cause orchestras to begin their concerts several hours after scheduled time. Audiences have been reasonable and patient.

Capital University cancelled its regular course but is bringing artists in separate concerts and expects to present several celebrities this Spring. Harm Harms is the manager. The Men's Glee Club directed by Wilbur Crist, and the Chapel Choir of which Ellis Snyder is the director will each give a concert in Mees Hall here but neither will make its usual Spring tour. When the Chapel Choir gave a concert in Carnegie Hall in New York last Spring one of the sponsors was Dr. Walter Damrosch and the singers are rehearsing in anticipation of the day when they can repeat this experience.

The Woman's Music Club re-elected Ruth Deeds as president, and for new officers chose Vera Watson Downing and Jessie Peters, vice-presidents; Virginia Castoe, secretary, and Loretta Brashear, treasurer. The club presented Alexander Kipnis in January. In February it will bring the Minneapolis Symphony conducted by Dimitri Mitropoulos and will present its own string choir, directed by Mrs. Downing. The club maintains a school of music where its members teach, without remuneration, pupils who would otherwise be unable to study. Twelve members' concerts are heard during the year, in addition to numerous altruistic programs.

Celebrities Engaged

The Civic Concert Course, managed by William Hast and Herman Amend, is bringing Sergei Rachmaninoff in February, Gladys Swarthout in March and Marian Anderson in April. Mr. Hast and Mr. Amend are in charge of central Ohio's ticket sale for the week of Metropolitan Opera in Cleveland.

The Symphony Club of Central Ohio, of which Helen Pugh Alcorn is the executive secretary, will conclude its series on April 6 when the Cincinnati Symphony will appear

Capital University, Woman's Music Club and Civic Concert Course Sponsor Visiting Celebrities and Ensembles — Philharmonic, under Solomon, Lists Five Events — School and Club Activities Show Variety of Interests



Rozsika Tumbasz Rauch, President of the Columbus Opera Club

Ruth Deeds, President of the Women's Music Club

under the baton of Eugene Goossens, conductor. The soloist is to be Florence Stage, pianist.

In its twenty-first season the Columbus Opera Club continues with Rozsika Tumbasz Rauch as president. Rehearsals are in progress for performances of 'The Secret of Suzanne' and scenes from 'Carmen' under the direction of Charlotte Gaines. Gwendolyn Almy serves as accompanist.

Izler Solomon, now permanent conductor of the young Columbus Philharmonic Orchestra, has interesting programs for a series of five concerts, the last of which will be heard on April 20. On March 9, Mrs. Melville Frank will be pianist with the orchestra in a concert at Memorial Hall. Gregor Piatigorsky has appeared as 'cello soloist with the group. Judge Lytle Zuber heads the orchestra society.

Comments are continued by the Ohio State University Orchestra which Manley Whitcomb directs. This unit includes popular concerts for young people in its year's work. Eugene Weigel is head of the music department, and Ann Charles the program director at WOSU, with which she has been identified since its pioneer days in 1923.

Clubs for Young People

The Saturday Music Club is headed by Theresa Van Meter Roney; Bette Van Hise is secretary, and Alice Heiston the treasurer. The club sponsors junior boys', junior girls' and juvenile clubs, each having monthly concerts and each placing winners in the annual state contests. On Feb. 20 the adult club will give a concert in the gallery of Fine Arts presenting Glorian Thomas and Mabel Leffler, pianists; Venetian Hall, soprano; Martha Bethel, con-



Ellis Snyder, Conductor of the Chapel Choir at Capital University



Helen Pugh Alcorn, Executive Secretary of the Symphony Club of Central Ohio



Herman Amend, One of the Managers of the Hast-Amend Civic Course



Harm Harms, Manager of the Capital University Concert Series

Song' directed by Margaret Crawford and Edward Hipple. Leading roles were sung by Mary Terry and Parke Cushnie.

The Boys' Choir School, of which the city is rightly proud, was organized several years ago with Herbert Huffman in charge and is maintained by private donations and by proceeds from concerts. It is open to boys of elementary and junior high school age who are proficient in music and stand well in other studies. They live at the school and are taught all branches of music in addition to class room routine.

Cleveland

(Continued from page 233)

programs which are received in their classrooms via radio.

The division of adult education of the Cleveland schools and the Public Library jointly sponsor an exceedingly popular evening course for adults given under Miss Baldwin's supervision. Meetings are held in the Main Library and are conducted by Barbara Penyak of the fine arts division there. The Fall semester of thirteen weeks was devoted to the study of the Sunday Twilight Concerts; the second semester will continue this repertoire and carry over to the Summer orchestra programs.

Thomas L. Sidlo, president of the Musical Arts Association, has appointed a committee to work out a plan of operation for next season. An announcement which was received with great enthusiasm was the acceptance by Arturo Toscanini of an invitation to appear as guest conductor at a pair of concerts. The dates will probably be Dec. 9 and 11. No further announcement has been made.

Edgar A. Hahn, president of the Summer Music Society which has sponsored the "Pop" concerts in Public Hall during the past three seasons, says his committee hopes to continue this season if possible. The Summer orchestra is largely composed of members of the Cleveland Orchestra and is conducted by Dr. Ringwall. Popular radio stars and young artists appear as soloists. The public response is tremendous. In spite of the difficulties of transportation to other localities, Public Hall is close to main car lines from all sections of the city.

Thomas L. Sidlo, chairman of the Northern Ohio Opera Association, has announced April 5 as the opening date of the eighteenth annual gala season of grand opera in Pub-

lic Hall by the Metropolitan Opera Association. Eight performances will include two matinees. Announcement of the operas and artists to be heard will be made shortly.

Mrs. Emil Brudno, director of the Cleveland Civic Concert Association, is giving her subscribers a superlative array of celebrities during her tenth concert season and in return has had either capacity or near capacity audiences in Public Music Hall, which seats 3,000.

Two events remain in Mrs. Brudno's calendar; the first concert appearance here of Paul Robeson on Feb. 12, and the postponed concert by Jascha Heifetz on March 5. An extra feature under her direction will be a concert by Sergei Rachmaninoff for the benefit of Russian relief on Feb. 7.

The motto of the Cleveland Institute of Music is "To bring to every type of student opportunity for the best musical education." This has been the watchword through its twenty-two years, under the first directors, Ernest Bloch and his successor, Mrs. Franklin B. Saunders, and under Beryl Rubinstein. As Captain Rubinstein is now on duty at Washington and Lee University in Lexington, Va., his duties at the institute have been assumed by Ward Lewis, a faculty member for eight years. Plans for Spring activities are indefinite. The monthly faculty recital schedule lists a voice recital by Elizabeth Stoeckler, Feb. 17; a sonata recital by Felix Eyle and Arthur Loesser, March 17, and a 'cello recital by Leonard Rose, April 21. Mr. Eyle has been appointed head of the violin department, replacing Joseph Knitzer, now in the Army. Herbert Elwell was appointed to succeed him as conductor of the Institute Symphony. Walter Blodgett was named director of vocal ensemble, and Ruth Ross, teacher of flute. Mr. Elwell is presenting a series

(Continued on page 290)

Washington

(Continued from page 231)

to suffer directly from wartime restrictions. She had to cancel her concert for the night of Jan. 11 because there wasn't oil to heat Continental Hall—the D. A. R.'s smaller auditorium in the big building which houses Constitution Hall. For that date, she was bringing the duo-pianists, Jacques Fray and Mario Braggiotti, to Washington. It was not one of her orchestra series.

Mrs. Snow has had to make other adjustments. The starting time for Philadelphia concerts was moved ahead to 8:30—from the 8:45 of past years—to enable players to catch the last train out of Washington for Philadelphia. They can't risk missing it. In crowded Washington, there is no place to put up so many sudden visitors.

One of the Philadelphia concerts also ran into a blackout, which kept a third of the audience sitting in their cars so long that they missed the entire Haydn symphony which opened the program.

These shadows of things to come make Mrs. Snow uncertain of next season's plans. Meanwhile, her success this season is notable. Her extra "Holiday" concert Christmas week, with Rudolf Serkin, soloist for the Philadelphia Musicians, drew a capacity crowd. Since Washington officialdom—and clerkdom, too—had been forbidden to travel over the holidays, that concert was no gamble. For the orchestra series, Constitution Hall is eighty-three per cent sold out by subscription and the 500 remaining seats go as fast as they can be shoved across the box office counter. For the Toscanini concert on March 2, tickets went on sale at 9:30 in the morning and were gone by 3 the same afternoon. The pasteboards for Fritz Kreisler's appearance with the orchestra on Feb. 9

vanished with the same speed. There remains only the concert of March 30 with Gregor Piatagorsky as soloist.

The ban on pleasure driving is not expected to affect attendance at Philadelphia concerts. It will undoubtedly further reduce the Capital's already diminishing formality. These days it's hard to tell a high ranking diplomat from a State Department clerk, with both of them neat in sack suits.

Marian Anderson sang in Constitution Hall the very night the no-pleasure-driving edict went into effect, but every seat was filled. Only ten or a dozen private cars were glimpsed near the place. In order not to miss an event that promised to be both newsworthy and musically fine, ticket-holders cheerfully boarded street cars. This concert, as have been other colorful benefits, was managed by C. C. Cappel.

Mr. Cappel's interesting new post as manager of the tax-supported Baltimore Symphony has not alienated him from Washington, where he has many personal and managerial connections. Unflurried, he keeps several activities going in both cities simultaneously. Washington showed its approval of the Cappel Concert Series by attending in greater and greater numbers, with Argentinia's appearance rousing the largest response. Later in the season, he is bringing the Nine O'Clock Opera Company to the city to put on a streamlined version of 'The Marriage of Figaro' in modern dress.

Mr. Cappel has made it an unshakable policy to present all his artists at extremely popular prices, a course he thinks wise and democratic in a city where notoriously high living costs absorb most of the average government worker's paycheck. He also makes a point of presenting new faces and has launched more than one artist or company on a successful capital career.

Meridian Park Concerts

So far, Mr. Cappel has every expectation of continuing his enormously popular outdoor chamber music concerts in Meridian Park this coming Summer. With those events he set some significant precedents, national as well as local. Audiences of 5,000 have on several occasions crowded into the park to hear the soberest of chamber music programs.

Mr. Cappel is fortunate in the location he chose for this Starlight Chamber Music Series. In past years, the beauty and ideal concert layout of the park were commended. Now the site can be admired for its convenience to transportation. It can be reached easily from every direction, a circumstance which undoubtedly makes Mr. Cappel unusually secure in his plans.

Except for the Saturday evening appearance of Nelson Eddy on April 3, Mrs. Dorothy Hodgkin Dorsey has scheduled all her recitals on Sunday afternoon this season—to avoid blackout complications. To date the fuel problem has not reared its ugly head. On her roster of coming events are, in addition to the Eddy concert; the appearances of Vladimir Horowitz on Feb. 7; Gladys Swarthout, Feb. 21; Ezio Pinza, March 7; José Iturbi as pianist, March 28, and

Artur Rubinstein, April 11. Her plans for next season have not yet been announced, but since she has only individual artists to worry about, not aggregations complete with conductor, her concerts should be able to proceed without difficulty.

A series which has steadily gained favor is that presented by the Washington Chamber Music Guild and managed by Mrs. Marcel Ancher. The concerts are built around the Guild String Quartet, but are reinforced for each event by several assisting artists. They offer not so much new faces as new works, played often from manuscript. The series this season has had a decided United Nations cast featuring compositions by Russians, Czechs, Jugo-Slavs, Poles and other staunch anti-Fascists. The gala Pan-American concert on Feb. 2 will turn the spotlight on the American branch—North and South—of the family of the United Nations.

Early in February, the Guild's executive committee will meet to discuss plans for its Summer series of outdoor chamber music concerts. Last Summer these were played in the gardens at Dumbarton Oaks, the beautiful Bliss estate which has been presented to the public.

Baltimore

(Continued from page 240)

as accompanist, will appear in two concerts in February and April.

The Bonney Concert Bureau announcements for the season included the Philadelphia La Scala Opera Company in 'Lucia di Lammermoor' given Jan. 30. It is announced that this company will come again next year, encouraged by its reception on recent visits. Lillian Bonney, head of the bureau, also announces the National Symphony with the following artists: Feb. 2, James Melton; Feb. 15, José Iturbi; Feb. 23 Elsie Houston and Stanley Chapple as guest conductor; March 1 and 2, the Ballet Russe; March 11, annual request program; March 23, Erno Rapee, guest conductor. This bureau also has the bookings of the Philadelphia Orchestra which are as follows: Feb. 10, with Fritz Kreisler as soloist; March 3, with Arturo Toscanini conducting, and March 31 with Gregor Piatigorsky as soloist. This bureau introduced the Philadelphia Opera Company, Sylvan Levin, artistic director, and contemplates its return.

Frederick R. Huber, managing director of The Lyric, reports that this season's bookings have surpassed all records in his twenty-five years at the post. Indeed, this crowding of music events proves that the morale of music is having its effect upon our local public.

In regard to the visit of the Metropolitan Opera, Mr. Huber, as secretary of the Baltimore Opera Club, Inc., makes the following statement:

"Because of the ban on pleasure driving, especially the recent order which even prohibits the use of taxi cabs, the officers of the Baltimore Opera Club, after consultation with the management of the Metropolitan Opera Company, have decided to forego the opera season this year. This action is taken with the deepest regret as the visits of the Metropolitan Opera Company each year



Lotte Lehmann of the Metropolitan and George Chavchavadze, Russian Pianist, with Nemone Balfour (Seated), Chairman of the Music Committee of the International Study Centre in New York, Discuss Plans for Concerts to Be Given for the Benefit of the Organization, a Series Opened by Elisabeth Schumann and Mr. Chavchavadze on Dec. 28

for the past sixteen years, have been the high lights of our musical season, and have always had the generous support of the public and the press. We genuinely hope that improved conditions may warrant the return of the opera company next year."

That our public takes keen delight in music making is proved by the attention given to various groups whose functioning is due to Carnegie financing—namely, the Handel Choir, Richard Weagley conductor; the Carnegie Chorus, A. Lee Jones, director, and several orchestras under the baton of Conrad Gaebelin. These organizations supply serious entertainment which is appreciated.

Despite the call to military service of many members of the Baltimore Civic Opera Company, Eugene Martinet, director, is outlining plans for his organization.

J. Norris Hering, musical director of the course of public Sunday programs in the Maryland Casualty Company Auditorium, announces that the list will continue concluding with events in Music Week, May 2.

The Baltimore and Ohio Male Chorus has recently appointed Stanley Chapple as conductor. Programs are being prepared for Spring dates. Katherine Gutekuntz, as director of the women's music department of the Baltimore & Ohio Railroad, is rehearsing her pieces for the coming concert of this creditable organization.

William A. Albaugh, local manager, will present the dancer Carmen Amaya and her troupe early in March before she goes to South America. The Don Cossack Choir is listed by this management for early next Fall.

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Mrs. Francis M. Holt, President of the Friday Musicale in Jacksonville



George W. Simons, Jr., President of the Civic Music Association of Jacksonville

Music Serves as Morale Builder—Civic Association Lists Four Events Remaining in Its Series—Friday and Woman's Clubs Plan Attractive Concerts—Philharmonic Schedules Busy Season

Jacksonville

By MATILDA O'DONALD

JACKSONVILLE, FLA., Feb. 5.

MUSIC is being used wherever possible in Jacksonville as a morale builder in these serious times. The Civic Music Association, George W. Simons Jr., president has had two of its concerts, given by Jarmila Novotna, and the Ballet Theatre, with the Minneapolis Symphony, Dimitri Mitropoulos, and Claudio Arrau still to come.

The Friday Musicale with Mrs. Francis M. Holt as the able president, is carrying forward a complete program of senior and junior departmental activity, which includes a Concerto Hour, lectures, student programs, book reviews, general programs and social hours.

The Christmas program presented as solo pianist, Gyorgy Sandor, who played two delightful and artistic groups. The Friday Musicale Chorus also appeared on this program singing 'Rex Gloriae' by Samuel Richard Gaines, besides a group of numbers. Mrs. George W. Kennedy directed the chorus.

A. Konrad Kvam, cellist, and Morton Schoenfeld, pianist, of Orlando appeared on the Friday Musicale program of Jan. 8, and the Rollins College Delius Chamber Music Group will be presented on March 5. Other out-of-town guest artists will appear during the season.

The music department of the Woman's Club has as its chairman this season Mrs. Thedford Brown, whose chief aim is to emphasize music as a "means to stir souls to the depths" with a few well chosen programs. One of these outstanding programs was the annual Candlelight Musicale which was given by the Jacksonville Male Chorus under the direction of J. Ben Wand.

Claude Murphree of Gainesville, outstanding organist and pianist and a past regent of the Florida Guild of American Organists, will present one of the afternoon programs.

The Jacksonville Philharmonic, sponsored by the Municipal Recreation Department, George Orner,

Florida

conductor, has arranged and is presenting a season's program of good music.

The Department of Public Recreation presented for the fourth time this season, on Jan. 19, Handel's 'Messiah'. The chorus was accompanied by the Philharmonic Orchestra. Lyman P. Prior directs the Chorus. Men of the armed services are the special guests at these presentations, but the public was also invited.

Miami

MIAMI, FLA., Feb. 5.

MIAMI music lovers were afforded a gratifying surprise in the first concert of the University of Miami Symphony series. With the loss of John Bitter, who resigned to go into the army after two years of successful conducting of this organization, and many players who are now in the service, it was feared that the high standard of this group could not be maintained. But, thanks to the excellence of the new conductor, Dr. Modeste Alloo, and the fine organization which he has built up, an electrifying performance was given with Bela Urban, violinist, playing the Mendelssohn Concerto. Other artists announced for this series are: Eugenia Honeywell, piano; Maria Kurenko, soprano; Harold Bauer, piano; Mischa Elman, violin. The season will end with 'Elijah', which is being rehearsed by Robert Reinert.

Miami Beach, once the playground of the world, now the "West Point of the Air," is taking time out from its tense schedule of Air Forces preparation to salute a succession of notable visiting musicians, and to uncover a few of its own among the khaki ranks. A concert orchestra, four bands, serious musicales and participation in the University of Miami Symphony programs also occupy the Air Force men in their spare moments.

Eminent Musicians in Training

Pride of the Air Corps is their own concert violinist, Sgt. Bela Urban, who returned from his European career just in time to join the Air Corps. This young protégé of George Enesco was the last pupil of Ysaye.

Lily Pons, Grace Moore and Andre Kostelanetz are top flight visitors to the Miami Beach Air Base Command. Miss Pons is scheduled to sing for the soldiers in their own music shell on Feb. 14, with Mr. Kostelanetz conducting a soldier orchestra of 150 pieces. Earlier in the year, Mr. Kostelanetz flew down to lead the Air Force band and concert orchestra. Grace Moore was the first star to visit this air base, flying down to sing for the men. All of their visits were arranged by their former tour manager, Staff Sergeant Humphrey Douless, entertainment director, at the Miami Beach Air Base.

Among musical figures in training here during the year are Captain Frederick C. Schang, vice president of Columbia Concerts, Inc.; Lt. Dalies Frantz, pianist;

University Symphony Upholds Standard Under New Director Despite Losses to Services—Visiting Soloists Entertain Air Force—Soldiers Assist Organizations as Guests—Opera Guild and Clubs Contribute Worthwhile Concerts

Pvt. Paul Makovsky, violinist. The soldier musicians put on weekly concerts of their own in their band-shell.

Mrs. S. Leroy Smith, Florida chairman of the National Federation of Music Clubs, states that music in war service has become a major activity of the federated Music Clubs of Florida. Hundreds of radios, phonographs, pianos, and thousands of records have been donated to military bases over the state, and concerts, dances and other events are arranged for enlisted men by the Music Clubs.

Conforming to the general plan of organized groups during the present conflict, the Miami Music Club, with Mrs. Phillip Head as president, has elected to present one program per month instead of semi-monthly, as in previous years. Under the direction of the chairman, Annie Laurie Lee, excellent programs are arranged. An outstanding lecture-recital on 'Tristan and Isolde' was given by Mr. Edward Clark of the Miami University Music Department, and Henry Gregor, pianist and organist, at the home of the latter. Members eagerly anticipate each succeeding program, and hope to carry on to a successful conclusion the club's aims and purposes throughout the remainder of the year.

The Miami Civic Music Association, with Charles H. Candon as president, is again bringing a series of fine artists. Those to appear this season are: Ballet Theatre, Helen Traubel, Jascha Heifetz, Ruth Draper, Claudio Arrau, and Thomas L. Thomas.

The Opera Guild of Miami, with Arthur di Filippi, artistic director and general manager; Mrs. George Pawley, president, and Mrs. Garland McNutt, vice-president, has given two operas within ten months, 'Pagliacci' and 'La Traviata'. Both of these operas were given in English and with a local cast and chorus. Only one singer was imported from New York, and Eugene Plotnikoff conducted. Dr. di Filippi, who has supplied the vision and hard work to make the work of the Guild a success, is urging all the cities of the State to organize similar enterprises for the interchange of talent. The next production will be 'Carmen', under the direction of Henry Gregor, its new musical director.

The Mana-Zucca Club meets every week in Mazica Hall. Owing to transportation difficulties, the program is flexible. Two events which are eagerly anticipated are the appearance of Benno Rabinoff, violinist, and the piano duo, the Leschin Sisters.

A series of organ recitals is being presented at Trinity Episcopal Church, where Bertha Foster has



Arturo di Filippi, Director and General Manager of the Miami Opera Guild



Dr. Modeste Alloo, New Conductor of the University of Miami Symphony

been organist and choir director for twenty-one years. Many fine organists are stationed in this area and will be heard. Claude Murphree of the University of Florida faculty gave the opening recital. The next of the series will be given by Stanley Plummer, assistant organist of Salt Lake City, who is stationed at Key West.

The choir of forty-five voices at the White Temple gives annually a series of five concerts under the direction of Charles Cushman. These will be conducted as usual this season.

The presence in this area of many thousands of men in service has naturally brought about a variety of music events beyond those normally heard here. The faculties of the Miami Conservatory and the University of Miami School of Music present three concerts weekly for the music lovers in uniform.

TOLEDO RECITAL

A. Beverly Barksdale Appears in Art Museum Program

TOLEDO, Feb. 5.—An engaging program of French and American art songs and Lieder was presented by A. Beverly Barksdale, basso, on Jan. 24 in the Auditorium of the Toledo Museum of Art, where he is supervisor of Music. This was his first recital of the current season.

The true bass voice, effectively used, proved an excellent medium for songs chosen carefully for variety of style and tone color, and presented with intelligence and assurance. The program listed the seldom-heard air 'Al nome tuo temuto' from Righini's 'La Selva Incantata', 'Pourquoi leur envier' from the cantata 'Impatience' of Rameau, the lilting 'Menuet chanté' from Lully's 'Le Bourgeois Gentilhomme', and songs by Fauré, Hahn and Saint-Saëns. The Lieder were five from 'Die Winterreise' of Schubert.

The American group consisted of songs by Noble Kreider, Lynnel Reed of Toledo, and two songs composed for Mr. Barksdale by Claude M. Almand, now of the music faculty at Peabody College, Nashville, Tenn. Piano accompaniments were expertly given by Esther West. M. K. B.

Carroll Glenn to Be Soloist With St. Louis Men

Carroll Glenn, violinist, will be soloist with the St. Louis Symphony in the Beethoven Concerto, on Feb. 12 and 13, in the Municipal Auditorium. She will also appear with the orchestra on Feb. 11 at a student concert.

Fargo

Increased Activity Noted in Cooperative Music Programs of Fargo Moorhead — Officers Candidate School Develops Chorus—Many Distinguished Visiting Artists

By RUTH FAIRBANKS

FARGO, N. D., Jan. 26.

WITH increased activity in local music groups, the addition of an ever-growing chorus at the new Officer Candidate School, a new public school series, the Fargo-Moorhead Civic Orchestra, a men's and women's chorus, two excellent lyceum series, Fargo and Moorhead, with their rural environs in North Dakota and Minnesota, respectively, have kept morale on a fairly even keel.

Between this date and the early Spring, the 40,000 residents and several thousand college students of the two cities will hear concerts by Marian Anderson, Gladys Swarthout and Nelson Eddy, presented by the Little Country Theatre of the North Dakota Agricultural College at Fargo. Visitors in the Autumn were Carmen Amaya and her company, and Larry Adler, harmonica player, who appeared with Paul Draper.

Anne Brown and the Minneapolis Symphony are presented separately by the Amphion Chorus, which functions with Concordia College of Moorhead and the Moorhead State Teachers College. The two colleges cooperate with the chorus in sponsoring a series which brought Nathan Milstein and Bernardo Segall earlier in the season.

The Civic Orchestra, directed by Sigvald Thompson, with Bertram McGarrity as associate conductor, and Thomas Hibbard, violinist, gives three Sunday afternoon concerts. While many members are now in the armed services or in war industries, the quality of the performance remains good and public support is even better than in previous years. One concert has been given, the others are planned for February and April.

Officers' Chorus Grows

What began as a small chorus among the candidates at the Administrative Officers Candidate School at NDAC, directed by Ernst van Vlissingen of the college music department, has now nearly 100 members. Graduations regularly deplete the numbers, but each incoming class brings new members.

The new concert series by the Fargo public schools on Sunday afternoons is an innovation. Already two programs have been given with good response.

Concordia College ensembles are heard in broadcasts over WDAY of Fargo.

Groups making worthwhile civic contributions are the Fargo Music Club, the Moorhead Music Club

and the music section of the Fine Arts Club. The Fargo club, having pipe organ and voice sections, gives a Christmas music festival and a Maundy Thursday program.

Among younger groups, the Junior Fargo Music Club and the Student Musicians carry on study and recital programs.

Aberdeen

Civic Music Association Has Increase in Membership—School and College Departments Are Busy—'Rigoletto' and 'Pagliacci' Scheduled

By LEIF JOHNSON

ABERDEEN, S. D., Feb. 5.

DEVELOPING the theme that music is important to home front morale, Aberdeen organizations are maintaining as complete a schedule for 1943 as is possible under war time restrictions. Naturally, rationing of gasoline and other civilian curtailments are having an effect. But thus far it has been minimized in this locality, resulting principally in probable cancellation of music contests of a state or regional basis.

Interest in musical events has made strides in the past year despite the dominion of the military situation over normal peace time pursuits. The Civic Music Association, for example, increased its membership to 1,000 persons in Aberdeen and the surrounding community.

An outstanding civic music program is offered, including four varied attractions. First to appear was Dorothy Kirsten, soprano, Nov. 2, followed by the Ballet Theater on Jan. 11. Next on the schedule are José Echaniz, pianist, Feb. 25, and Isaac Stern, violinist, April 1.

Student Groups Appear

As usual, the Central High School and Northern State Teachers College music departments are active.

A concert is planned by the Central Band, directed by Arthur C. Schwuchow, for April 10. Gertrude Meyer's a cappella choir will appear in concert April 1. The Central Orchestra, conducted by Leopold Rutter, plans its spring program for March 4. All three of these organizations won first division ratings at the national regional music contest held here last year. Nearly 5,000 contestants competed, from the Dakotas, Wisconsin and Minnesota.

The junior high school concert of the city schools is set for March 18, and a festival program by elementary school pupils will be presented May 20.

Two operas will be offered by the voice department of Northern State Teachers' College under the direction of Gottfried Sjoland. The first, 'Rigoletto' by Verdi, will be presented on Feb. 7 in Italian. The



Sigvald Thompson, Conductor of the Fargo-Moorhead Civic Orchestra

The Dakotas

Don Tuttle, New Director of the Rapid City Choral Club and Municipal Orchestra



second, 'Pagliacci' by Leoncavallo, is to be heard on May 4 at the college's spring festival.

Pupils of Mr. Sjoland will journey to the state capitol at Pierre to present a concert before members of the Legislature Feb. 15; a formal student recital will be given here on May 6.

The Northern A Capella Choir and Band, conducted by Harvey Moen, are to be heard in a joint concert March 2. The college orchestra, under the baton of Merritt Johnson, will present two programs, one of them Feb. 20 and the other May 11.

The Monday Musicales Club gives regular programs on the first Monday of each month, and an organ recital is planned for April 5.

An annual Spring tour of surrounding communities by college musical groups will no doubt be suspended this year for lack of transportation.

Grand Forks

Community Concerts Sponsors Outstanding Series — University Band Gives 'Victory' Performances — Schools Plan Festivals

By JOHN E. HOWARD

GRAND FORKS, N. D., Feb. 1.

WARTIME music activities in Greater Grand Forks include fine artist attractions. The Community Music Association again has sponsored an outstanding series. To date, Carmen Amaya and her company, Richard Bonelli, Metropolitan Opera baritone, and Nathan Milstein, violinist, have been received by enthusiastic audiences. Artur Schnabel, pianist, will play on Feb. 18, and on March 30, Jean Dickenson and the Salzedo Ensemble will be heard. Dr. G. M. Williamson is president of the association, and W. W. Blain, the secretary. The committee in charge of concerts includes John E. Howard, chairman; Elroy Schroeder, Mrs. F. H. Loomis, and A. M. Lommen.

University music organizations, subject to war conditions, endeavor to maintain their programs. The Madrigal Club, directed by Hywel C. Rowland, is negotiating with the Canadian War and Welfare Service for appearances at Manitoba camps.

The University Concert Band, directed by John E. Howard, has arranged for 'Victory' concerts in

(Continued on page 281)

Rapid City

Don Tuttle Is New Director of Choral Club and Municipal Symphony — Holy Week Performances Planned

By MRS. GEORGE PHILIP

RAPID CITY, S. D., Feb. 5.

AS in many other places, the war is reducing the personnel of all organizations, but there is a determined spirit to continue with music and to hold the ground already gained. In the firm belief that music is more important than ever, all musical groups in Rapid City have well defined plans.

The Rapid City Choral Club and Rapid City Municipal Orchestra are both under a new director, Don Tuttle, head of vocal music in the city schools. Mr. Tuttle was formerly in charge of radio training at the MacPhail School of Music in Minneapolis and held the same post in the Chicago Musical College.

(Continued on page 281)

Huron

Emphasis on Music of Local Production with School and Choral Club Activities Predominant — Easter Cantatas Planned

By MRS. G. R. McARTHUR

HURON, S. D., Feb. 5.

IN this year of crisis musical events come under the heading of 'Recreation'. Such is the fact in the Huron College School of Music, where a large percentage of the students are flying cadets and trainees in other branches of military service, or are engaged in war industries. This inevitably interferes with a smooth program of study and recitals. However, fourteen student recitals are scheduled for the Spring.

The Huron College Chorus, of thirty voices, will give a joint public concert with the Elks Chorus and the Huron Clinic Nurses Chorus the last week in February, under the direction of Loftus H. Ward of the college music school.

The Elks Chorus gave a concert on Jan. 5 in Pierre at the Governors' inauguration, under Mr. Ward's direction.

The Wednesday Musicales, with

(Continued on page 281)



Lester Hinchcliffe, Director of the Ogden Tabernacle Choir



Dr. John Edward Carver, President of the Ogden Community Concert-Weber College Association

Utah

Figaro'; in March, the Belgian Piano-String Quartet; and April 28, Zino Francescatti, violinist. Artists appearing earlier were Robert Weede, Metropolitan Opera baritone; the Ballet Russe de Monte Carlo; Cornelia Otis Skinner and Witold Malczynski, pianist.

Officers of the organization are: Dr. John Edward Carver, president; Mrs. Royal Eccles, vice-president; Mrs. Stuart P. Dobbs, secretary and campaign manager, and Eldon S. Dye, treasurer.

Oratorio Programs

An annual attraction is the Easter program of the Ogden Tabernacle Choir under the direction of Lester Hinchcliffe. 'The Seven Last Words of Christ' by Dubois will be given. Haydn's 'The Creation' will be presented, with the choir augmented by 100 voices, at the Spring Festival.

Early in February a concert will be given by the music department of Weber College under the direction of Roland Parry, the program including excerpts from operas and musical comedies. At Christmas time, Parry's oratorio, 'A Child Is Born' is to be presented.

The Ogden High School music department, under the direction of Glenn L. Hanson, will offer a novelty in a program showing the life of Americans before the war and then developing a patriotic theme. One hundred singers and the school band of eighty players will take part.

Other groups functioning with their usual zest are the Sempere Musical Society, the Ogden Song Society, the MacDowell Colony, and the Ogden Chapter of the American Federation of Music Clubs.



Allen B. Eaton, Chairman of the Boise Community Concert Association

By H. H. MILLER

BOISE, IDA., Feb. 5.

"MUSIC as usual" for the duration is the motto of Boise musical organizations which plan ambitious programs for the remainder of the current season. Increasing difficulties, however, make predictions for the 1943-44 season exceedingly difficult.

The loss of male musicians to the armed services or defense work has disrupted many programs, while woman musicians have shown a disconcerting tendency to get married and follow their soldier husbands to other points.

The Madrigal Club, a long-established institution of women, which tries to maintain a membership level of forty, has been forced to advertise for singers. The club, a non-profit organization directed by Oliver C. Jones, gives two concerts a year, one early in the Winter and one about mid-May, and continues its plans for the May concert. Proceeds of these concerts go to provide a musical scholarship for a girl chosen by vote.

The educational system of the city—junior and senior high schools and the junior college—has mapped out a heavy program for the remainder of this year, with fingers crossed as to next fall.

Ralph Dungan, new director of senior high school music, has already given a performance of 'The Messiah,' using all high school talent, including soloists, and has filled

Boise, Ida.

Ambitious Programs to Be Presented by Local Organizations — Male Choruses Lose Members to Services but Plan Continuation — List Symphony Events

out the somewhat depleted ranks of the marching band with girl instrumentalists. Concerts will be given in the Spring by the symphony orchestra, the symphonic band, the a cappella choir and junior choir. Mr. Dungan replaces Ernest Green, called into service early in the Fall.

Aid in Music Week

The musical organizations of both junior and senior high schools will carry the larger part of the load in the annual Music Week performances. As to the junior high school's formal appearances, these were mostly in the Fall and early Winter.

Kaleidoscopic changes in the music faculty, due to the rapid departure of men to the services and women to the altar, plus the difficulty of getting replacements, have hit the schools hard. Two men teachers—Karl Wilson and Kenneth Hartzler, in addition to Mr. Green, have left.

The ten grade schools, according to Judith Mahan, music supervisor, have been able to carry on a well planned music curriculum, despite faculty changes.

The Boise Junior College has the most ambitious music schedule of any organization. The music (Continued on page 281)

Ogden

All Organizations Have Larger Enrollments Due to Increased Population—Weber College Concert Schedule Promises Full Season—High School and Other Groups Active

By ALICE PARDOE WEST

OGDEN, UTAH, Feb. 1.

EVER since the great leader of the Mormon people stood on a mountain top and said, "This is the place," Utahans have thrived on music. Ogden, with its great influx of people to meet the demands of war work, has shown even a greater interest in music than ever before with larger enrollments in every organization of the art.

Leading again in interest is the program offered by the Ogden Community Concert-Weber College Association in the Ogden High School Auditorium. On the schedule are: Feb. 11, 'The Marriage of

Salt Lake City

State Symphony Leaders Determined to Complete Season Despite Problems — Open-Air Concerts for Service Men in Summer to Be Repeated—Civic Music Association Plans Busy Schedule

By GAIL MARTIN

SALT LAKE CITY, UTAH, Feb. 1.

CIVIC leaders are agreed that music is imperative for morale in wartime, and every effort is made to continue musical activities; but controlling factors involve problems for the promoters of this form of art.

Operations of the Utah State Symphony are complicated by discontinuance of the WPA music program and by the loss of some key players to the army. However, officers of the Orchestra As-

sociation, with Fred E. Smith as president, are determined to complete the season with concerts on Feb. 16 and March 30, presenting Christos Vrionides and James Sample as guest conductors. At the last concert, the Belgian Piano-String Quartet will play Marcel Poot's Concerto for orchestra and string ensemble, dedicated by the Belgian composer to the organization.

The success of the open-air concerts for men in the armed forces will undoubtedly encourage the Utah State Symphony to duplicate next Summer its successes of July and August, 1942.

The closing of the Mormon Tabernacle to public assemblies for the duration has reduced the potential number of concert attractions. In the lack of a civic auditorium, the Tabernacle has been used by the Mormon Choir, the Salt Lake Oratorio Society and other choral groups for festival programs and concerts by guest artists. These are no longer possible.

Tabernacle Broadcasts

Fortunately, the Tabernacle Choir is enabled to continue its Sunday broadcasts over the CBS network. Since Jan. 1, the church authorities have admitted 500 men

in the armed forces each Sunday morning to hear the choir, directed by J. Spencer Cornwall, and the organ broadcast.

A thirty per cent increase in enrollment reported by Tracy Y. Cannon, director of the McCune School of Music and Art, is attributed mainly to Salt Lake City's growth in population from 154,000 to 200,000 within a year. Church Institute training classes for organists and choristers are continued, but on a reduced scale because of the ban on travel.

Concerts of the Salt Lake Civic Music Association continue to attract. The first two of the season, given by Bidu Sayão, soprano, and Vronsky and Babin, duo-pianists, whetted the public appetite for the announced appearance of Claudio Arrau, pianist, in January. To come are: Joseph Szigeti, violinist, in February; and the Curtis String Quartet, probably in March. E. T. Brown is president of the association.

Welcome is given to service men at musical events. Free tickets are provided to all concerts of the Civic Concert Association and the Utah State Orchestra in Kingsbury Hall. The Utah Federation of Music Clubs has placed records and phonographs in military camps and

an excellent record library in the War Services Center. Weekly concerts of recorded music are given by the USO in the Jewish Community Center and by the War Services Center.

Soldier Musicians Appear

Soldier musicians are encouraged to appear in public recitals at both service centers. The Camp Kearns Military Band, directed by Master Sgt. Hans Heniot, former conductor of the Utah State Symphony, broadcasts weekly concerts over KLO.

Vera Frey Beason, president of the Utah Federation of Music Clubs, announces that the young artists and student musicians auditions will be held in April, preliminary to the National Parks District auditions and the biennial contest. The State Junior Competitive Festival will be held at the University of Utah during the first week of April.

The University of Utah Extension Division Master Minds Course presented the Don Cossack Chorus, directed by Serge Jaroff, on Jan. 5. Margaret Speaks will sing in Kingsbury Hall on Feb. 8.

A concert by Marian Anderson, contralto, is announced by M. H. Fleming.

Charlotte



James Christian Pfohl, Director of the Coordinated Programs Given by Queens and Davidson Colleges

David Owens, President of the Charlotte Community Concert Association

Musical Organizations Stress War Service Aid—Community Association Schedules 'Carolina Night' with Guest Artists and Local Choristers—Also Active Is the Symphony Under de Roxlo

By LOUISE YOUNG WORKMAN
CHARLOTTE, N. C., Feb. 4.

MUSICAL enterprises in Charlotte have felt the influence of war. They have, nevertheless, grown and flourished, attesting the power of music to sustain and uplift in times of stress.

War services—such as city-wide community sings led by Augustus D. Zanzig, the buying of war bonds, the purchase of phonographs, records and instruments for men in military service—have been stressed by musical organizations. Presentation of the usual series of concerts, however, has not been neglected.

The Charlotte Community Concert Association, of which David Owens is president, has this season maintained its membership of nearly 2,500. Its outstanding series began with Charlotte's first real opera presentation, 'La Bohème', in November. Bruna Castagna, contralto of the Metropolitan Opera, appeared in December. Other attractions scheduled include Artur Rubinstein, pianist, March 11; the Cleveland Orchestra, with Dr. Artur Rodzinski conducting, March 22, and the annual 'Carolina Night' concert, May 4.

The 'Carolina Night' concert has in the past several years presented outstanding Carolina artists. This year's event will differ somewhat from this custom, featuring Eleanor Steber, soprano, Mona Paulee, mezzo-soprano, and Robert Weede, together with the 'Carolina Night' chorus of forty voices directed by Eugene Craft.

In spite of war's inroads into its personnel, the Charlotte Symphony has, under the baton of its founder, Guillermo S. de Roxlo, progressed in musicianship and in public favor. At its sixty-sixth performance on Feb. 12, the orchestra will present as soloist Maria Kurenko, soprano. The fourth concert of the current series on March 26 will feature S. H. Mayes, first 'cellist of the Philadelphia Orchestra. The series will end in May.

An innovation in the orchestra's



Guillermo S. de Roxlo, Founder and Conductor of the Charlotte Symphony



Mrs. Maurice Honigman, President of the North Carolina Federation of Music Clubs

schedule was the children's concert presented in December in collaboration with the Children's Theater Council. Dr. J. M. Godard, dean of Queens College, was the narrator. Similar concerts are planned for the near future.

Of state-wide importance is the recent announcement that the orchestra will present, at its initial concert of the 1943-44 season, the state winner of the Young Artists Contest of the National Federation of Music Clubs. This will be a permanent arrangement, and is expected to prove an added incentive to young artists. Mrs. Maurice Honigman of Gastonia, president of the North Carolina Federation of Music Clubs, has stressed this venture as significant in the cause of state music, coordinating the efforts of two important organizations.

The coordinated plan of music for Queens College for women in Charlotte and Davidson College for men, a short distance from Char-

North Carolina



J. Foster Barnes, Director of Choral Music at Duke University

lotte, has attracted wide attention. Directed by James Christian Pfohl, this arrangement makes a distinct contribution to music in this section. Sunday afternoon musicales at both institutions, featuring faculty members, as well as periodic appearances of the colleges' music units and separate artist series, comprise the year's activities.

The artist series at Davidson College, beginning with a concert by Helen Jepson, included 'Opera in Miniature', and Ernest Hutcheson, pianist. Artists to come are: Albert Spalding, violinist, Feb. 5; Fray and Braggiotti, duo-pianists, Feb. 24, and the Biart Symphonietta, March 12. A performance of 'H.M.S. Pinafore' in May and Mendelssohn's 'Elijah' under Mr. Pfohl's direction are also on the college's calendar.

The Queens-Davidson Little Symphony with Mr. Pfohl conducting has been invited to participate in the nation-wide broadcast which will be a feature of the American (Continued on page 300)

Civil Music Association to Sponsor Recital and Opera Attractions—Also Planned Is Moravian Choir Traditional Performance of 'Seven Last Words'—Summer Events and Opera Guild List Uncertain

Winston-Salem

By R. ALTON JACKSON

WINSTON-SALEM, N. C., Feb. 5.

THE presentation of Felix Knight, lyric tenor, on Jan. 12, by the Winston-Salem Civic Music Association began the new year's music programs in this city.

Following this opening concert, the Civic Music Association will present the Philadelphia Opera Company on Feb. 16 and the Cleveland Orchestra on March 28. The latter event will close the association's program for 1942-43 season.

As usual, it will be late in the Summer before the line-up for 1943-44 concerts is announced. Artists will be chosen following the usual membership campaign. At least two concerts will be presented in the Fall and Winter of 1943 however, with other concerts, possibly three, coming early in 1944.

It is the opinion of musicians generally that the war will have little or no effect on musical programs in the city this year. As a matter of fact, many believe that it will only add impetus to our musical life.

At the moment, with the exception of Civic Music Association activities, no definite plans have been made for musical programs or concerts of any description, with the exception of "set" programs, such as the annual Moravian sunrise service and Christmas celebrations.

Following a tradition of many years standing, Dubois' 'The Seven Last Words' will be presented by an augmented Home Moravian Church Choir on the night before Easter in Home Church. Instrumental accompaniment will be, if as in the last few years, furnished by the Davidson College Band and Orchestra, under the direction of James Christian Pfohl, of Winston-Salem, who will also direct the chorus.

Annual Sunrise Service

Early on Easter morning, before the traditional sunrise service in Moravian Graveyard, the Moravian Band, under the direction of Mr. Pfohl, will play in sections, in different parts of the city. During the sunrise service the band will play antiphonally.

It is expected that band concerts will be given during the Summer at Reynolds Park Amphitheater and that the Moravian band will con- (Continued on page 300)

Durham

Duke University Lists All-Star Series Artists Including Philadelphia Orchestra—Hoof and Horn Club Presents Players, Assisted by Glee Men—Chapel Choir Prepares for Pre-Easter Presentation

By LUCILE K. BOYDEN

DURHAM, N. C., Feb. 5.

IN tune with the accelerated speed of wartime factors, music at Duke University is maintained on a higher level than ever. J. Foster Barnes, director of choral music, has not spared himself to provide some of the best programs ever heard here, and the result has been most gratifying.

Only one hitch occurred in engagements made for the Duke University All-Star Series for the winter. A concert by the Philadelphia Orchestra in January was cancelled because of transportation facilities. But Mr. Barnes promptly engaged Jascha Heifetz, who played to the largest audience gathered so far in Page Auditorium. Salvatore Baccaloni is to appear in February.

Astrid Varnay made her southern debut when she opened the Duke series in the early Fall. Her concert assured people of the high type of music the university would main-

tain. Claudio Arrau, pianist, was the second attraction.

The Ballet Theater came directly from New York.

Tenth 'Messiah' Performance

Among important musical events promoted and directed by Mr. Barnes at the university was the tenth annual program on Dec. 7 of Handel's 'Messiah'. As the date was the anniversary of Pearl Harbor, an atmosphere of solemnity prevailed. The 150 voices were drawn from the university glee clubs.

A step forward in music and dramatic work at the university this year was taken through the Duke chapter of Theta Alpha Phi, which presented the Duke Players, the Hoof and Horn Club and the university glee clubs in the new Civil War play, 'Hayfoot, Strawfoot,' by Harbach and Hammerstein, with music by Jerome Kern. The cast of eighty-five singers and actors was directed by Mr. Barnes and A. T. West, the latter being director of the Duke Players. The play was produced by a senior student, J. Arthur Baer of St. Louis. Glee club singers had the place of the usual orchestra in the pit. This innovation met with enthusiastic approval. Immediately after the show a coast-to-coast hook-up over the CBS brought the producers, directors, actors and singers together again in a thirty-minute program.

Work is now going forward for a pre-Easter presentation of Brahms's Requiem by the Duke University Chapel Choir, to be given in the university chapel.

Rapid City

(Continued from page 278)

His first concert here was given on Dec. 13 with Mrs. Elmer Oeschle as soloist.

The Choral Club will give 'The Crucifixion' by Stainer in Holy Week with Mrs. Walter White as accompanist. The orchestra's Spring concert will be given in Music Week.

Catholic Schools to Appear

Due to gas rationing, the West River Festival of all West River high schools will not be held this Spring but the different groups of the Catholic schools will present a program in Music Week.

O. H. Schwentker gave Rapid City band concerts throughout the Summer, in spite of many players being drafted into the armed services. J. D. Bryson has directed the band of the State School of Mines.

The "A" Band and the High School Orchestra are under the direction of Alex Schneider. The services of these organizations are much in demand, and they are generous in responding to requests.

The artist series of Columbia Concerts, Inc., has included Paul Makovsky, violinist; Vronsky and Babin, duo-pianists; the Don Cosack Chorus, and Bruna Castagna, contralto. Carmalita Gambarelli, dancer, and Dorothy Maynor, soprano, will come in the Spring.

Huron

(Continued from page 278)

Mrs. Walter Matson as president, is studying South American and Mexican music. The members will assist the Young Artists, directed by Grace Finley, in giving a program in the Spring.

On April 2 the Senior High School will present a 'Patriotic Musical Review' written by Helen Buchanan for the glee clubs and directed by her. Two unique voice groups, the 'Treble Clef' and 'The Troubadours', chosen from these clubs, are to take part. The funds will be used to purchase an organ for the music department.

As a war-time economy, a musical innovation was begun in the Christmas season—that of "mass-caroling" by grade school children, high school glee clubs and Girl Scouts under the direction of Miss Buchanan. More than 600 singers took part in the "mass-sing" in the College Auditorium.

Church choirs are rehearsing the usual Easter cantatas. Music Week in May will be sponsored by the Wednesday Musicales.

Grand Forks

(Continued from page 278)

the St. Paul-Minneapolis area. The band will play at Fort Snelling and at Wold Chamberlain Field for service men. The annual home concert will be under the auspices of the local Rotary Club.

The University Women's Glee Club, with Carol M. Humpstone as

conductor, will join with the University Orchestra in a joint recital in April.

High school music contests will be curtailed, due to travel restrictions; but a number of high schools will hold local music festivals.

Sylvia Bagley, of the Wesley College Conservatory of Music, announces a series of vocal recitals. The Northwest Conservatory likewise will present students in Spring programs.

At the Thursday Music Club the program on Feb. 12 will center around Scandinavian music. Emily Bel Nash, pianist, and Mrs. Leo M. Haesle, soprano, will take part. A four-piano ensemble is arranged for March. The April meeting will deal with sacred music of the sixteenth and seventeenth centuries. For the concluding meeting, American light opera will be the theme, with Mrs. W. A. Liebler as program chairman.

School To Give 'Martha'

The combined glee clubs and the orchestra of Central High School will present the opera 'Martha' on March 5. Dwight E. Sherwood is director of the chorus. Leo M. Haesle will have charge of the orchestra.

Early in April the Central High School Band will give a public concert under the baton of Mr. Haesle.

Boise

(Continued from page 279)

department will give joint student-faculty recitals on the fifteenth of each month until June. The annual faculty recital was given Jan. 1, with Adelaide Anderson, pianist, Lucille Tavey Forter, singer; Kathryn Eckhart-Mitchell, violinist, and James Strachan, head of the department, playing the organ and piano.

The a cappella choir and the symphony orchestra will give a joint concert on April 25.

A series of recitals by graduates majoring in music will fill in most of the Spring dates. Those to appear include Inez Miniely, organist; Betty Marley, singer; Stella Gorton, violinist, and Patricia Smith, pianist.

The Concerto Club, organized by Adelaide Anderson, will present a series of piano concertos in the Spring, aided by the symphony orchestra.

The annual winter festival of the Boise Music Week board will be held late in February, featuring both soloists and ensembles from the leading musical groups of the city.

Music Week Indoors

The annual Music Week programs were held indoors in 1942 for the first time in history, and will be so held for the duration, to save the materials and labor used in constructing and dismantling the temporary stage.

The Boise Municipal Band, which gives weekly symphonic concerts in the shell at Julia Davis Park, has been hard hit by the war, since a number of its most experienced musicians marched away to war with the band of the 116th Engineers. Many of the replacements are made by women,

BARBIROLI LEADS SEATTLE PLAYERS

Appears as Guest Conductor of Symphony — Piano Recitalists Heard

SEATTLE, WASH., Feb. 1.—John Barbirolli, who was guest conductor at the last concert of the Seattle Symphony on Jan. 11, repeated his success of last year. He was, however, working under difficulties, for many of the leading musicians are now in war service, and their places are filled by inexperienced players.

Of special interest was the Barbirolli transcription of 'Sheep may safely graze', soprano solo, from Bach's 'Birthday Cantata'. The arrangement has a tender, lyrical style, admirably suited to orchestra, and was beautifully played.

Holst's 'St. Paul's' Suite opened the program, and Tchaikovsky's 'Romeo and Juliet' composed the first half and John Alden Carpenter's 'War Lullaby', a modern composition, and the noble music of the Brahms Second Symphony completed the program. The following evening, Mr. Barbirolli conducted a concert for service men at Fort Lawton.

The worst storm in twenty years hit Seattle the week of Jan. 19. With stores and schools closed, transportation tied up, and lighting systems

and George Fleharty, director, has managed to keep the programs up to par.

Since its institution in 1931, the Boise Community Concert Association has grown in membership until now, as in the last five years, it is necessary to ration tickets. There is no auditorium in the city capable of seating the throngs that seek to attend; and nearby towns, such as Nampa and Caldwell, have instituted their own series, thus taking some of the load off the Boise association. This trend will be even more pronounced in view of tire and gas rationing. The number of programs has increased from five to three.

For the 1942-1943 season the schedule has listed Risé Stevens, mezzo; Draper and Adler, dancer and harmonica player; Witold Malczynski, pianist, and Marcel Hubert, cellist. On March 26 the concluding event of the season will bring Nino Martini.

The annual membership campaign will be held the first week in May. The program for 1943-1944 will not be determined until after the membership drive is completed.

SAN ANTONIO EVENTS

Ballet Russe, Vitya Vronsky and Victor Babin Appear

SAN ANTONIO, TEX., Feb. 1.—The Ballet Russe de Monte Carlo appeared Jan. 12 before an audience that almost filled the Municipal Auditorium. Utmost enthusiasm was expressed for the performance which included the 'Chopin Concerto', 'Rodeo' and 'Scheherazade'. The Symphony Society of San Antonio sponsored the event for the benefit of its maintenance fund.

Vitya Vronsky and Victor Babin held an audience enthralled when heard in a two-piano recital on Jan. 16, at San Pedro Playhouse. The event was the second concert in the Tuesday Musical Club's Artist Series. The program held works by Bach, Busoni, Rachmaninoff, Babin and



Artur Schnabel

George Chavchavadze

unreliable, the concert programs were sadly disrupted.

Artur Schnabel, who replaced Vladimir Horowitz, on the Ladies Musical Club series, played to a small but appreciative audience, Jan. 19. The program was made up of music of Schubert and Mozart.

George Chavchavadze was presented in a Matinee Musical, at the Washington Athletic Club on Jan. 12. Compositions of Schumann, Chopin, Medtner, Shostakovich and Manuel de Falla were played. The young pianist is a careful and sincere artist of discriminating taste. The audience was generous with applause.

NAN D. BRONSON

others. Mrs. B. B. MacGimsey is chairman of the Artist Series. Mrs. Norma Hancock is president of the club. G. T.

Degree Conferred on Hutcheson

Ernest Hutcheson, pianist, and president of the Juilliard School of Music, was awarded the degree of Doctor of Music at the Mid-winter commencement of Rutgers University held on Jan. 24.

M. Edouard Herriot, who in 1936 wrote 'The Life and Times of Beethoven', has protested the posthumous award of the Legion of Honor to French officers who had fought for Germany in Russia. "The thing is intolerable to a French conscience," he said, and returned his own decoration.

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Columbia

Music Integrated With Morale in Building Up Gala Programs for Festival — Works by Americans to Be Featured in Series of Orchestra

COLUMBIA, S. C., Feb. 5.

INNOVATIONS designed to integrate civilian musical activity and the musical aspects of the military morale program at Fort Jackson, Columbia Airbase, and Shaw Field are features of plans for the 1943 Columbia Music Festival as set forth by Edwin McArthur, now in his second year as music director of the Columbia Music Festival Association and conductor of the Southern Symphony. With Brig. Gen. Royden E. Beebe, post commander at Fort Jackson, Mr. McArthur is working out details for collaboration between the association and officers handling the Army's musical program.

A chorus of several hundred soldiers at Fort Jackson has been formed to participate in the Festival. Another chorus of army nurses has been trained by Mr. McArthur. He has visited more than fifteen colleges and universities, has led demonstrations of mass singing and assisted in selecting 250 mixed voices to sing in this year's augmented South Carolina State-Wide College Chorus.

As in previous years, musical activity, in addition to the festival, is sponsored by the Columbia Music Festival Association. Mary S. Allan has been the manager since September; the former manager, Burton Morris, is now serving with the Glider Corps in Texas.

The festival, beginning early in April and extending through May 8, will include eight concerts of the Southern Symphony, together with the South Carolina State-Wide College Chorus, the Columbia Choral Society, the Columbia Children's Chorus, and celebrated soloists.

Earlier in the season, the association presented 'La Bohème' by Charles Wagner's touring company, Artur Rubinstein, pianist, and Risé Stevens, mezzo-soprano. Still to come are Igor Gorin, baritone, and the Ballet Russe. There were two performances of Handel's 'Messiah' by the Columbia Choral Society in December, conducted by W. R. Clendenin. Assisting with the chorus are Corp. Paul Allwardt, organist, who was a teacher at Congress College and Pvt. Claude Means, formerly organist at Christ Church, Greenwich, Conn.

Although the Southern Symphony will be obliged to omit its tour, the scope of the season in Columbia has been considerably enlarged, with works of American composers prominently featured. These will include compositions by Deems Taylor, Robert Sanders, Gardner Reed, Robert Ward (now a warrant officer at San Luis Obispo, Cal.) and Lily Strickland. There will also be the first pre-

Edwin McArthur, Music Director of the Annual Festival at Columbia, S. C., and Conductor of the Southern Symphony



miere in its extended version of H. Merrill Lewis's 'This Is America' for chorus, baritone solo, and orchestra. Mr. Lewis teaches music at Furman University in Greenville, S. C.

Three concerts on May 7 and 8 will bring Gladys Swarthout, the Soldiers' Chorus from Fort Jackson, Gregor Piatagorsky, the State-Wide College Chorus and a performance of Brahms's 'Requiem' with Eleanor Steber and Leonard Warren as soloists.

Two concerts for school children will be under the sponsorship of A. C. Flora, superintendent of schools in Columbia and president of the National Education Association. The Columbia Children's Chorus will be augmented to 400.

Charleston



J. Albert Fracht, Conductor of the Charleston Symphony

Free Concerts Given for Children Draw Attention — Former String Ensemble Is Now Expanded into Symphony — Soldiers Are Heard

By FLORENCE MILLIGAN

CHARLESTON, S. C., Feb. 5.

THE Charleston Community Concert Series began, Dec. 16, with Draper and Adler. Other features will be: Salvatore Baccaloni and his company, Feb. 10; Helen Traubel, March 19, and Carroll Glenn, March 26.

The former String Symphony, now the Charleston Symphony, under J. Albert Fracht and augmented by several fine instrumentalists from the armed forces stationed here, gave Bach's Double Concerto and Mendelssohn's Concerto in G Minor for piano and orchestra in December. The orchestra has booked Milton Kaye, pianist, for March 8 and 9, and Katherine Zeilman, bassoonist, for March 29 and 30. A free performance for children, sponsored by the orchestra and the Parent-Teachers' Association. The orchestra also plays at the sev-

(Continued on page 300)

South Carolina



Officers of the Spartanburg Music Festival: from the Left, Edwin Gerschefski, Acting Director; Sara Phifer, President; Anne Margaret Williams, Business Manager; and Paul C. Thomas, Treasurer

Spartanburg

Music Patrons Insist on Attendance at Concerts in Spite of Restrictions in Getting About—To Enlist Services of Local Artists

By JESSICA ANDERSON

SPARTANBURG, S. C., Feb. 5.

WAR or no war, the Spartanburg Music Festival is to be held again this year as in the past. According to present plans, the dates will be April 8, 9 and 10, the place being the Converse College Auditorium. Local transportation difficulties this season are probably not much greater than they were in the early '90's when the old festivals, with a horse and buggy trade, attracted heyday audiences. Patrons may have to come afoot; but walk they will if the attraction merits their interest.

Edwin Gerschefski, acting dean of the Converse College School of Music is supervising festival activities during the absence of Dean Ernst Bacon, director, who is on leave on a Guggenheim fellowship. Mr. Bacon will return in April to conduct the last two programs. Assisting Mr. Gerschefski are two associate conductors, also drawn from the Converse faculty, Lionel Nowak, directing the Spartanburg Symphony, and John M. Lewis, who has charge of the Festival Chorus. Sara Phifer heads the festival association as president, and Anna Margaret Williams is acting as business manager.

The policy inaugurated four years ago of relying on community resources for festival performers will be continued. College faculty members, students, townspeople and soldiers will all take part.

The programs will include a chamber music concert, Gluck's opera 'Orpheus' with Radiana Pazmor in the major role, and a gala performance of the Spartanburg Symphony and the Festival Chorus with Edwin Gerschefski as piano soloist in Mendelssohn's Concerto in G Minor.

The orchestra with Claire Har-

Ernst Bacon, Dean of Converse College School of Music, on Leave on a Guggenheim Fellowship



per as violin soloist, and the chorus have appeared during the season under festival association auspices.

The Civic Music Association bookings this year include Braggiotti and Shaw, duo-pianists, the Philadelphia Opera Company in 'The Bat', and the Cleveland Orchestra.

Greenville



H. Merrills Lewis, Conductor of the Bach Festival



Clifford B. Denison, President of the Bach Choir

Sixth Bach Festival to Be April Event on Larger Scale Than Ever — Annual Programs Arranged for Two Days in Spring

By ELEANOR BARTON

GREENVILLE, S. C., Feb. 3.

NEITHER gas rationing, a ban on the use of tires, nor the cause of it all—a total war for the preservation of all that is fine and beautiful in this world—has restricted plans for the sixth annual Bach Festival on April 15 and 16. It will be held on a larger scale than ever before. H. Merrills Lewis, conductor of the Bach Choir, and Clifford B. Denison, president.

(Continued on page 300)

Birmingham

Music Club in Busiest Season of Its History—Increase in Local Interest Makes Up for Outside Losses—Chamber Group Presents Programs under Cadec

By LILY MAY CALDWELL

BIRMINGHAM, ALA., Feb. 5.

RECOGNIZING the need of music in wartime for spiritual inspiration and recreation for the home front as well as for men in our armed services, the Birmingham Music Club is now in the midst of the busiest and most brilliant season in its thirty-eight-year history.

Yet to come during the next three months are such attractions as Vladimir Horowitz, the Minneapolis Symphony, Lily Pons, Jascha Heifetz, the Ballet Russe de Monte Carlo, and Helen Traubel, who closes the season in March. The pre-Christmas season brought John Charles Thomas, the Charles L. Wagner production of 'La Boheme', the Ballet Theater and Jeanette MacDonald in a production for the benefit of the Army Relief Fund.

Despite gas rationing, rubber shortage and travel restrictions which have limited out-of-town audiences, the club's artists' series, boosted by the increased interest of local people and by thousands of newcomers to our war industries, has drawn audiences averaging 4,000 persons. These audiences include many men in khaki and the blue of the Navy, Marines and Merchant Marine, since the club reserves a large number of tickets which are presented free at each concert to men in uniform.

The club turned over part of its proceeds from the MacDonald concert to the local Air Base, presenting the enlisted men's recreation hall with a baby grand piano. To this, the second district of the Federation of Music Clubs, which includes Birmingham and nearby towns, has added six Victrolas and hundreds of records. The club and the federation group also provide concerts by Birmingham musicians for service men stationed here.

Aids Local Artists

An important part in the affairs of local artists and students is played by the Birmingham Music Club, which sponsors annual auditions and awards cash prizes and recital appearances to outstanding performers. The club also sponsors a composition contest, giving cash prizes and presenting the winning works. Several young artists are studying with the aid of scholarships financed by the club.

An active group is the Young Artists and Student Musicians, a junior unit of the club. The organization sponsors talented young people in monthly recitals.

Glenn Nichols, first man to serve as president of the club, heads the organization this year; Marvin McDonald, Atlanta impresario, is business manager of the artists' course.

Glenn Nichols,
President of
Birmingham
Music Club



Mrs. E. T. Bozenhard is box office chairman. The organization is non-profit, money realized through concerts by visiting artists being used for the promotion of music in Alabama.

Birmingham's Civic Symphony, forced to suspend concerts for the duration of the war, maintains its organization and plans to resume activities when conditions permit. Dorsey Whittington, conductor, who organized the orchestra ten years ago, Concertmaster Ottokar Cadec and the executive officers retain their posts. The orchestra has been influential in promoting music appreciation among school children through its youth concerts, which drew an average attendance of more than 4,500. The orchestra operates under a three-man presidency, with Dr. Raymond Paty, president of the University of Alabama, Thomas Martin, and Noble Hendrix serving in that capacity; Minnie McNeill Carr is secretary; Mrs. W. P. Tuggle, manager.

Choirs and Quartets

One of the fine choirs of the South is that of Birmingham-Southern College, twice winning the Alabama Federation of Music Clubs' competitions at annual conventions. The choir, under the direction of Raymond F. Anderson, has been presented over the major radio networks, at the Mount Vernon Methodist Church in Washington, D. C., and has toured the East and mid-West.

The Birmingham Chamber Music Society, now in its fifth year, is presenting a series of concerts under the direction of Ottokar Cadec, founder of the group which for three years held an annual chamber music festival, bringing such outstanding ensembles as the Curtis and Coolidge quartets. Although the society has this season restricted its performances to local musicians, there are tentative plans for a Spring festival with a visiting quartet.

Choral Society Active

The Handel Choral Society of seventy voices from the various church choirs of the city, organized by its director, Harrell Biard, for the purpose of giving annual performances of Handel's 'Messiah' at Christmas time, has become one of the city's outstanding choral groups. Despite losses of personnel to the armed forces, the chorus carries on, enlisting new members and giving programs for boys in the armed forces stationed near Birmingham.

One of the most interesting organizations in the city is the Birmingham Concert Orchestra, organized in 1926, conducted by Carl McCool and composed of first rate musicians who play for the sheer love of music, presenting four or five concerts a season free to the

Alabama

public. The orchestra has many new faces this year because of the demands of war and industry.

Music in the Schools

Moreover, Birmingham's music-making extends throughout the public school system, with each school boasting a band and orchestra, a chorus, a glee club and quartet of its own. An all-school music festival is staged annually with a combined ensemble of more than 2,000 youths. Birmingham is thus assuring itself of future audiences with a knowledge and appreciation of good music and a love of music developed through the making of it.

And so Birmingham, one of the most important war industry cities of this arsenal of democracy, is also an arsenal of music.

Tuscaloosa

University Is Center of Musical Activity—Symphony in Fourth Year—Concerts by Local Groups and Visiting Artists Are Well Attended with High Percentage of Young People

By MRS. JOHN L. SEAY

TUSCALOOSA, ALA., Jan. 26.

MUSIC thrives in this community, centering first in the University of Alabama and then in Tuscaloosa proper. A glance at the schedule shows active participation in a wide range of activities by young and old alike, by the beginner and the professional musician.

Highlighting the calendar, the Tuscaloosa Branch AAUW, with Mrs. J. V. Masters as president, in cooperation with the university, will present the Minneapolis Symphony in the Richard Clarke Foster Auditorium on Feb. 25. On April 1 Yehudi Menuhin will give a recital. Alec Templeton came in October, and Helen Jepson sang to an audience of 5,000 in November.

The second half of the season at the University of Alabama finds an excellent symphony orchestra firmly established in its fourth year. Byron Arnold, conductor, has accomplished remarkable results. He is now director of music in the University of Alabama, organist of Christ Episcopal Church and choir director. The Richard Clarke Foster Auditorium has been well filled for the orchestra's concerts, with a high percentage of young people in attendance, many coming by bus from points fifty miles away.

Veteran Leader Honored

Music in this vicinity is constantly being promoted by "Uncle Tom" (Thomas H.) Garner, who for thirty-eight years has directed university glee clubs and is a member of the State Board of the Alabama Federation of Music Clubs. Having recently presented the glee clubs in Gilbert and Sullivan's 'Pinafore' for the fourteenth time, he will give 'Iolanthe' on Feb. 17. Several con-

Byron Arnold,
Conductor of the
Alabama Uni-
versity Symphony
in Tuscaloosa



certs are scheduled before June. Recently "Uncle Tom" resigned as choir director of the First Baptist Church after fifty-seven years of service in that capacity. During much of the time he was also organist. As a tribute, a community sing on Jan. 29 will be dedicated to him. Mrs. Sam Wiesel, treasurer of AFWC, is general chairman; William Steven of the university music department will direct the program with Emmett Lewis as accompanist.

Dr. Danzig of New York and Washington, assisted by Dr. Alton O'Stein, Alabama supervisor of music and state chairman of community sings, led a community sing here in November. Other programs are being planned.

Mrs. James Fitts Alston, president of the Tuscaloosa Music Study Club, has supplied military contingents with many symphonic and other records.

Open Radio Department

The establishment of a radio department at the University of Alabama is a new departure. John S. Carlisle is the director, assisted by Elsie Holmes. A song program directed by Byron Arnold is designed for primary and secondary schools in the county and city. Printed material is mailed to each school and pupils are presented over WAPI in Birmingham and WJRD in Tuscaloosa.

The Tuscaloosa Chapter of the Business and Professional Women's Club presented Lottice Howell in concert on Oct. 20.

Recent events included an organ recital by Byron Arnold in Christ Episcopal Church. Mrs. Harry Neil Eddins's double trio assisted. Mrs. Eddins's a cappella chorus gave a Christmas program in Morgan Hall, and Gaul's 'Holy City' was sung by a university chorus directed by Mr. Arnold.

An all-Bach concert by the Music Study Club is to be given by Julia Perkins, soprano, and Emmett Lewis, in February.

The University "Million Dollar" Band and the Concert Band directed by Carlton Butler, as well as the Tuscaloosa High School Band led by him have given many programs.

Garbousova to Fill Feuermann Date With Training Orchestra

To permit Raya Garbousova, 'cellist, to accept an engagement contracted by the late Emanuel Feuermann, the programs for the fourth and fifth concerts of the National Orchestral Association Monday evening series have been interchanged. Miss Garbousova will appear on March 15 playing the Dvorak Concerto. Scheduled for the same program is the orchestral premiere of the Clerambault Cantata with Alice Anderson, soprano, as soloist.

Northampton

Annual Bach Cantata Festival to Hold Added Interest This Year—Concert Course at Smith College

By ROBERT HODESH
NORTHAMPTON, MASS., Feb. 5.

THE annual Bach cantata festival of the Mary A. Burnham School for Girls will have greater prominence in this city's musical life in the Spring because the Smith College festival has been cancelled for the duration, owing to men singers joining the armed forces.

Under the direction of Victor Prahl, voice teacher at the Burnham school, the festival will be held at the end of May in a series of three week-end concerts. These will be given in the school gymnasium and in the pleasant Summer garden

Victor Prahl,
Conductor of the
Bach Festival in
Northampton



upon which the gymnasium opens. Those who will take part are persons who come to the city from outlying areas in the Connecticut Valley. Most of them are amateurs. This year, a newly-formed orchestra at the school will take part, implemented by members of the Smith College faculty and others.

The regular concert course at Smith College will bring Jascha Heifetz in a recital on Feb. 24, and the Boston Symphony on March 6. An added event will be the recital on March 24 by Erwin Bodky of the Longy School of Music in Boston, who will play the first book of 'The Well-Tempered Clavichord'.

Burlington, Vt.

Community Concert Association Revives to Take Place of Discontinued Symphony and Festival

By L. O. CLAYTON

BURLINGTON, VT., Feb. 5.

DISCONTINUANCE of the Vermont Symphony for the duration and cancellation of the annual Vermont Music Festival, all because of restrictions on motor travel, threatened to leave music in this state at a low ebb.

But local musical groups and sponsors are filling the gap. The Burlington Community Concert Association has again become active after a lapse of four years. Three concerts have already been given, bringing high-ranking artists to the city. The fourth and final concert will be given here on April 5 with Bruna Castagna, contralto.

Resumption of this community effort was greeted with such outstanding success that its membership was oversubscribed by a wide margin and its original program of three concerts was boosted to four. Plans are already under way for another series next Fall.

Mrs. Clarence P. Cowles is president of the Burlington Community Concert Association, which was rejuvenated after the Mary Fletcher Hospital Auxiliary had abandoned its policy of several years' standing of presenting a series of concerts for the benefit of Vermont's largest hospital.

Although gas rationing has forced temporary abandonment of the unique Vermont Symphony, which draws its musicians from every part of the state, the Vermont Music Festival, annually presented in Burlington for high school musicians, will be replaced by a greater emphasis on high school musicales and concerts given in the musicians own towns or districts.

In Burlington, for instance, the 100-piece Burlington High School Band, directed by Adrian E.

Mrs. Clarence P.
Cowles, President
of the Burlington
Community Concert
Association



Holmes, will be heard in a public concert on April 9. A combined orchestra and glee club concert will be presented late in February on a date not definitely scheduled at this writing. Margaret E. Wiley, new supervisor of music, has charge of the boys and girls' glee clubs, succeeding Lyman C. Hurd III, who like Alan Carter, conductor of the Vermont Symphony, is now in military service.

The Burlington High School will also be host at a district music festival to be held here some time in May, according to present plans. Another concert by the crack high school band will be given next fall, Mr. Holmes announces.

Music is not lacking in Vermont college towns such as Middlebury, Northfield, Bennington, Burlington and Winooski where the music departments of Middlebury College, Norwich University, Bennington College, the University of Vermont, Trinity College and St. Michael's College respectively are in full swing as usual.

Howard Gordon Bennett of the University of Vermont announces that the university choir and orchestra which he directs will present a Lenten-Easter concert here on April 11. Two student recitals and a concert by a guest artist will be given by Trinity College for Women, according to Dorothy Hunt, instructor in music.

Dr. Richard Stoehr, Austrian composer, who came to the United States in 1939, and is now established at St. Michael's College, has brought a new flavor to music appreciation in Vermont. He is writing in the music which will be used in connection with St. Michael's College's mid-Winter graduation.

Massachusetts

Three Major Concert Courses Going Ahead with Plans for Next Season—Several Notable Attractions Yet to Be Heard This Season

Springfield

By JOHN D. DONOGHUE

SPRINGFIELD, MASS., Feb. 5.

ALTHOUGH the exigencies of war have caused several changes in this year's music schedule, there seems little disposition to lower the standards for 1943-44. All of the three major courses which make use of the Municipal Auditorium (seating 4,000) are going ahead with plans for next season, while smaller community groups likewise plan events for the duration. The Community Concert Association course, which is sponsored by the Junior League, Inc., of Springfield, is only halfway over but signs indicate that the subscribers still feel the need of music. The association has presented Busch and Serkin, Paul Robeson and the Boston Symphony. Richard Crooks and Bidu Sayao are due in a joint recital next month.

A course sponsored jointly by Charles L. Wagner of New York and Edward H. Marsh of this city, has announced tentative plans for a seventh season. Mr. Wagner has announced 'Faust', following the appearance of his 'La Bohème' company. Plans are also underway for a return of the Rochester Philharmonic, in addition to two other concerts with noted soloists. When the Indianapolis Symphony cancelled its Eastern tour, Mr. Wagner engaged the Don Cossacks for next month. The Pan American Quintet, the Saldenberg Little Symphony and Jeanette MacDonald have been heard.

Sigmund Romberg and a fifty-piece orchestra appeared under the sponsorship of Mitchell Labuda. Phil Spitalny and his girls' orchestra are scheduled this month.

The Tuesday Morning Music Club scheduled the Stuyvesant Trio, William Masselos, Lois Phelps and Jean Bryan.

Series by Y. M. C. A.

The Sunday afternoon Y.M.C.A. series is planned for next season. The National Symphony and the Cleveland Orchestra will return if transportation can be arranged; and soloists are to appear, according to Charles E. Lee, secretary. The series this season has offered the American Ballad Singers, Anne Brown, and a joint recital by William Masselos, pianist, and Marlyn Crittendon, violinist.

The series inaugurated last year at the Museum of Fine Arts in conjunction with the National Music League, is continued this season. The George Walter Vincent Smith

Art Gallery continues its policy of offering unusual programs. Cornelia Van Goens has provided a lecture-recital on Dutch music, and Lloyd Stoneman gave his tenth program of seldom-heard piano music, in addition to a lecture series.

Owing to a scarlet fever epidemic the annual Christmas carol concert by the Classical High School music clubs was cancelled. Rehearsals have begun for Hadley's 'Resurgam' and Mendelssohn's 'Hymn of Praise'. Hazel Clark has charge of the school's music.

Church choirs have been hard hit by the draft, some churches turning to girl choirs, and others depending on returning singers. A loss was the departure for the Army of F. Carroll McKinstry from the Church of the Unity, where his organ recitals attracted acclaim.

Secular choruses are discontinued but exception is made for a local chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

Manchester, N. H.

Rudolph Schiller,
Conductor of the
Orchestra of the
Arts and Sciences
in Manchester



Institute of Arts and Sciences Is Center of Musical Activity—Some Events Curtailed

By ESTHER M. GUILFOY

MANCHESTER, N. H., Jan. 26.

ALTHOUGH war conditions have to a certain extent curtailed musical activities here, there are still interesting events in prospect for the coming season. The Civic Music Association will present Dorothy Kirsten, soprano, on Jan. 27, and Conrad Thibault, baritone, on March 31, both to appear in Practical Arts Auditorium.

The Institute of Arts and Sciences, which opened its season on Oct. 21 with a concert by the Stradivarius String Quartet, is a center for many musical activities. The Brockman-Bacon Trio of Boston will appear on Feb. 17; and the Institute Orchestra, which has for many years been directed by Rudolph Schiller, will be heard with soloists on March 28 and May 26. Under the baton of Alfred E. Plumpton, the A Cappella Choir of men and women will offer several concerts, the last being scheduled here May 5, in Institute Hall.

A concert is to be presented in the Spring in the Masonic Temple by the Temple Choir, a group of fifty men directed by Harry C. Whittemore.



Albert Lukken,
Dean of Fine Arts
at Tulsa Uni-
versity



Frederick W.
Peters, New Presi-
dent of the Tulsa
Symphony Asso-
ciation

Local Artists Prominent in Musical Events — University Plans An- nual Spring Festival — Music Clubs to Stage Pageant in Music Week on Pan- American Theme

Plans for next season are still unsettled, according to Dr. W. R. R. Loney, president of the local board. It has been the custom to hold a membership drive each Spring, setting up a budget and selecting artists for the next year, with admission to concerts by season ticket only. This year the drive may be postponed until the Autumn to see how gasoline rationing and the war affect the situation.

The same problem is faced by the Tulsa Symphony Association, of which Frederick W. Peters is the new president. Transportation difficulties this Winter have made it impossible to present the Oklahoma Symphony, conducted by Victor Alessandro, as scheduled. The association is uncertain whether to proceed with plans for the Summer starlight series successfully presented with the Oklahoma Symphony for a number of years.

Artists originally booked on the course to be given with the orchestra are appearing in recital. They include Robert Casadesus and Richard Crooks, yet to come. Albert Spalding, violinist, and Gregor Piatigorsky, 'cellist, have appeared.

'La Bohème' in English

The symphony association opened its course in the Autumn with 'La Bohème', sung in English by Metropolitan Opera singers who toured in it. The Ballet Russe de Monte Carlo came in January.

Mrs. Robert Boice Carson, who has booked musical and dramatic events for nearly thirty years, has engaged the Gilbert and Sullivan opera company already mentioned. She is secretary of the Civic Music Association.

Sigma Alpha Iota, music sorority at the University of Tulsa, sponsored a concert with Percy Grainger, pianist, and the university orchestra on Jan. 21.

A chorus of 500 and an orchestra of fifty-five from the three high schools gave their sixteenth annual performance of 'The Messiah' in December, under the direction of George Oscar Bowen.

Harris 'Folk Song Symphony' Recorded for Broadcast to Allies

Both performances of Roy Harris's 'Folk Song Symphony', given recently by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, in Carnegie Hall were recorded by the Office of War Information. Thirty-three copies of the recordings were made and were sent to key broadcasting stations in all Allied and neutral nations. When Tripoli was taken on Jan. 22 it was broadcast by shortwave to Allied forces in North Africa. The score also has been microfilmed to be sent to England and the Soviet Union. The Russian film will carry a Russian translation of the text made by Nicolas Slonimsky.

Oklahoma

State Symphony Weathering Personnel Problems — City University Wields Important Influence in Choral and Instrumental Music — 'Elijah' Scheduled



Victor Alessandro, Conductor of the State Symphony in Oklahoma

Oklahoma City

By C. B. MACKLIN

OKLAHOMA CITY, OKLA., Feb. 1.

THE Oklahoma State Symphony Society, with Victor Alessandro in his sixth season as conductor, is successfully weathering the difficulties of personnel losses to the armed forces, and has its customary eight concerts. A highlight of the season is the Brahms Requiem, by the orchestra and the choral groups of Oklahoma University under the direction of Lara Hoggard.

Charles Wagner's company presented 'La Bohème', and Albert Spalding, Gregor Piatigorsky, Robert Casadesus and Richard Crooks are artists appearing as soloists. The Symphony Society has also presented the Ballet Russe de Monte Carlo, and the Ballet Theatre, besides sponsoring a lecture course.

Oklahoma City University continues to grow in musical significance and influence, both choral and instrumental groups receiving tremendous impetus from the direction of James Neilson. February will bring both the string orchestra festival, under Herbert Bagwell, and a session of the creative arts institute under Finley G. Williams.

Mendelssohn's 'Elijah' is scheduled for March by the university choir and orchestra. A city-wide high school meet is on the calendar for April, when the annual piano festival under Dean Clarence Burg will also be held.

Will Hear Oklahoma Opera

In May the university will produce the opera 'Sleeping Beauty' by the resident composer C. B. Macklin, sponsored by the Oklahoma City MacDowell Club of Allied Arts. In May a concerto program will be given by advanced students and the university orchestra.

The Ladies Music Club brings three attractions each season, the first for this year being a concert version of Gounod's 'Faust', and the second Mary Louise Beltz, contralto winner of the '41 National Federation of Music Clubs' contests. The third program will be given by Egon Petri.

Activities of the Oklahoma Symphonic Choir under Carlton Martin will be discontinued, due to Mr. Martin's joining the Navy.

Transportation difficulties have not lessened concert attendance, box office figures for all the concert

agencies showing a marked increase over those of last year.

WOMEN'S COLLEGE ADDS TO FARE IN OKLAHOMA

Eisenberg, Sinfonetta and Ruth Draper Appear in Programs—Plan Music Festival

CHICKASHA, OKLA., Feb. 5.—The Oklahoma College for Women has arranged a series of excellent concerts for the second semester.

Maurice Eisenberg, 'cellist, played a comprehensive program on Jan. 26 and met the students for informal discussions of musical and technical problems on the following day. Ruth Draper, 'creative storyteller' presented one of her inimitable series of character sketches on Jan. 29.

Ernest Hutchinson, Norval L. Church and Powell Weaver are expected to join with the Fine Arts School in a festival of music from March 3 to 7 featuring the music of Bach, Beethoven and Brahms. Margaret Webster, outstanding theatrical director and actress, will give a lecture-recital on March 19.

The Sinfonetta, a selected string group, gave a varied program on Feb. 1, directed by Louise Waldorf, violinist, and Dorothy Tulloss, 'cellist. The Sinfonetta was assisted by Marjorie Dwyer, pianist, and head of the music education department, and Virginia Wylie, mezzo-soprano, and a senior voice student. Highlights of the program were the Dvorak American Quartet, Schumann's Piano Quintet and Barber's 'Dover Beach'. The program was repeated for the annual monthly program of the Oklahoma City MacDowell Club.

Senior recitals and the regular formal student recitals are scheduled as usual though the semester has been shortened to conform with the "streamline" policy. Many programs are furnished to the government hospitals and cadet and officers training centers in vicinity of Chickasha.

Kaufman to Play New Works

Louis Kaufman, American violinist who is prominently identified with music for motion pictures, will give his seventh annual recital in Los Angeles on Feb. 28 and, after a nationwide concert tour, will appear in recital at the Town Hall, New York, in March. As a champion of American composition, Mr. Kaufman has introduced many new contemporary works. At his Los Angeles recital he will give the first performance of a Sonatina by Gail Kubik, musical director of the OWI Film Division, and a 'Samba' by Harold Triggs.

Tulsa

By LUCY MAY SMITH

TULSA, OKLA., Feb. 5.

WITH transportation difficulties making Tulsa's musical future uncertain beyond this season, there are still ten major events booked from Feb. 15 through Music Week in May. Five of them enlist resident artists.

Visiting musicians booked are: Robert Casadesus, pianist, Feb. 16; a Gilbert and Sullivan opera company, Feb. 22; Richard Crooks, tenor, March 2; Marian Anderson, contralto, March 8; and Claudio Arrau, pianist, April 7.

Local events of special importance include the presentation of 'Erminie' on Feb. 26 at Central High School by the school's opera club, Gerald Whitney directing.

The annual Spring festival of the University of Tulsa, featuring a concert by the university band, the university orchestra and the a cappella choir, will be held in Convention Hall early in March under the supervision of Albert Lukken, dean of fine arts. In April the university will present a concerto program, with seniors as soloists with the orchestra, Roger Fenn conducting. This will be given on the campus.

Pan-American Pageant

Early in Music Week, probably May 4, the City Federation of Music Clubs will stage a pageant on the Pan-American theme at Convention Hall, with all the music clubs which belong to the federation participating. Isabel Ronan, director of speech arts at Central High School, will direct the pageant portion. Gerald Whitney is this year's president of the City Federation. Officers are elected in May.

Music Week observance will also include the sixteenth annual public schools festival under the supervision of George Oscar Bowen, director of music education. Programs will be given on May 6 and 7 in the Coliseum, which has a seating capacity of about 6,000. Between 5,000 and 6,000 pupils will participate.

The Tulsa Civic Music Association and the Tulsa Symphony Association have presented seasonal courses. Marian Anderson and Claudia Arrau are the two remaining artists on the Civic course, which opened with Carmen Amaya and her gypsy dancers and musicians, and has also presented the Kansas City Philharmonic under Karl Krueger.

Richmond

Interest in Musical Activities Continues High—Capacity Crowds for Civic Music Events—Resident and Visiting Orchestras to Be Heard—Musician's Club Is Vital Factor.

By HENRY H. FUCHS

RICHMOND, VA., Feb. 1.

CURTAILMENT of transportation, with its attendant inconveniences, has failed to dampen the Richmonder's ardor for things cultural. Concerts have been remarkably well attended.

The Civic Music Association's series of celebrity concerts has, so far, drawn capacity audiences to the capacious Mosque. There remain two more performances in this notable series, to round out a perfect season. On Feb. 2, Norman Cordon and Eleanor Steber will appear in a joint recital. The Metropolitan Opera will present 'Lohengrin' some time in April. The exact date has not yet been announced. The series is, as usual, under the efficient management of T. Michaux Moody.

Mrs. Kent Darling, president of the Symphony Society of Richmond, announces two remaining concerts for the season. On Feb. 21, the National Symphony under Hans Kindler will give its second concert here. The Cleveland Orchestra under Artur Rodzinski will make its only Richmond appearance of the season on March 21.

Club Is Vital Factor

A very vital factor in the cultural life of Richmond is its fine Musician's Club. Monthly recitals by active members of the club are supplemented by periodical recitals of the junior group.

Mrs. Charles G. Harrison, president of the club, announces four remaining concerts for the season as follows: Feb. 9, Roman Totenberg, violinist; Raya Garbusova, 'cellist, and Albert Hirsch, pianist, in a program of chamber music; Feb. 24, a performance of Schumann's Piano Quintet by club members; March 30, a recital by the club's junior membership. The season will close with a recital by Dusolina Gianinni, soprano.

Music has always played a large part in the activities of the Richmond Woman's Club. Lucy Roller, president, announces a recital by John Powell, Virginia pianist, on March 1. On April 12 Dorothy Baker, soprano, and Myron Taylor, tenor, will appear in a joint concert.

In the institutions of higher learning music activities have not been neglected. Henry H. Fuchs, recently elected director of music in the University of Richmond, has made extensive plans for the development and expansion of the music program both in the Richmond and Westhampton colleges.

The Richmond Professional Institute, an affiliate of William and Mary College, likewise offers many



Wendell Sanderson, New Director of Music in the Richmond City Schools



T. Michaux Moody, Head of the Civic Music Association in Richmond



Henry Cowles Whitehead, Conductor of the Norfolk Symphony

cultural advantages. The music department is under the direction of Dr. William Naylor.

At the November meeting of the Virginia Education Association, Dr. Luther A. Richman, state supervisor of music, announced the suspension of the annual High School Competitive Music Festival, which was scheduled to be held in April. Ever-increasing difficulties of travel have made such a step advisable. The splendid music programs now in operation, however, will be continued with unabated enthusiasm.

In this connection the election of Wendell Sanderson as director of music in the Richmond City Schools has been announced. Mr. Sanderson succeeds the late Walter C. Mercer.

Norfolk

Hub of War Activity Has Several Changes in Music Life, But Interest Remains High—Symphony Reverts to Sunday Afternoon Concerts—New Auditorium to Be Built

By WARNER TWYFORD

NORFOLK, VA., Feb. 5.

THE exigencies and uncertainties of war time have noticeably affected the music life of the great military, naval, and shipbuilding area whose hub is Norfolk. Transportation difficulties and the temporary nature of so many families' residence here have served to reduce the enrollment in most of the seasonal membership organizations, and the travel problem has delayed some programs and forced schedule changes for others.

Notwithstanding these difficulties, the current season has been highly successful to date. Many of the best-known artists of the concert stage have been scheduled for performances, while local musical organizations and performers are presenting their usual full and attractive schedules.

The Community Concert Association, with a membership of 1,100 against last year's all-time high of 1,237, has presented James Melton, the Larry Adler-Paul Draper team, and Dorothy Maynor. The Busch-Serkin violin-piano program will be heard in March.

The William and Mary Concert Series, under the management of Mrs. Cornelia Grahm Hancock has

averaged large attendances at programs on which Conrad Thibault, Carmen Amaya, and the two-piano team of Luboschutz and Nemenoff were presented. Polyna Stoska is to be heard on Feb. 25, and the Salzedo Concert Ensemble on April 6.

Revert to Old Policy

To meet the gasoline and tire situation, the Norfolk Symphony has reverted to an old policy, and is presenting all its concerts on Sunday afternoons. The programs have been, if anything, more largely attended than the week-night programs were last season. Five concerts were scheduled, two of which have been presented; others are to be given on Feb. 15, April 4 and May 15. As in previous years several guest soloists are scheduled. Beveridge Webster appeared at the December concert, but the names of two others to be heard have not been announced. Henry Cowles



Mrs. William C. Bringman, President of the Thursday Morning Music Club



Robert M. Giffey, Director of Music in the Roanoke Public Schools and of the Light Opera Company

Light Opera Group Gives 'Robin Hood'—Symphony Disbands Temporarily—Music Club Busy with War Activities

The Thursday Morning Music Club under the leadership of Mrs. William C. Bringman, has been very busy with war activities. The club has bought \$3,000 worth of war bonds.

The Roanoke Music Teachers' Association, Mrs. Hubert Nance, president, will again sponsor auditions of the National Guild of Piano Teachers, with Mrs. H. C. Charlton acting as chairman. The association will present its annual Virginia composers' program in May, when several of its members will play their own compositions. As a new activity this season, the R.M.T.A. has organized a piano ensemble among its members, who will present programs for their own and other organizations this Spring.

Robert Goodale, director of the Civic Chorus, is now an officer in the United States Navy. Arthur Talmadge, director of music at Hollins College, will serve in Mr. Goodale's place. Mrs. Percy Bryant, president of the Civic Chorus, says that plans are being made for a Spring concert, in spite of the fact that the personnel has been greatly drained by many of its members entering the military services.

The Community Concert Association, Broadus Chewning, president, will present the Trapp Family Choir on Feb. 22, and conclude its season on March 27, with a concert by the Cleveland Orchestra.

Roanoke

By HELEN BETELLE

ROANOKE, VA., Feb. 5.

MUSICAL activities in Roanoke have been greatly affected by the war, since many active musicians have gone into the armed services or have moved to defense areas. The Roanoke Symphony, Donald McKibben, conductor, has temporarily disbanded because many of its members are in the armed forces, others living in Southwest Virginia are affected by the gas rationing.

The Gilbert and Sullivan Light Opera Company, Mary Van Turner, president, gave DeKoven's 'Robin Hood' as its annual performance this season, breaking the Gilbert and Sullivan tradition of the past eight years. Robert M. Giffey is its director, and also is the director of music in the Roanoke public schools. Under his leadership, the Jefferson High School students will present 'The Yeoman of the Guard' in March.



Edwyn Hames,
Founder and
Conductor of the
South Bend Sym-
phony

Mrs. Ethel Stuart
Gaumer, Conduc-
tor of the Stude-
baker Male
Chorus

Indiana



Mrs. Ernest M.
Morris, President
and Manager of
the South Bend
Symphony

George Zigmont
Gaska, Conduc-
tor of the South
Bend Junior Sym-
phony



Will H. Bryant,
Conductor of the
Terre Haute Civic
and Teachers
College Sym-
phony

Gaylord Browne,
Conductor of the
Evansville Phil-
harmonic



Gaston Bailhe,
Conductor of the
Fort Wayne Civic
Orchestra

Mrs. W. H. W.
Peltier, President
of the Commu-
nity Concert Asso-
ciation

South Bend

Symphony and Various Choral Groups Hold Prominent Place in Simplified Schedule—Junior Orchestra in Fourth Year—Notre Dame to Mark Music Week

By PEARL E. HAFSTROM

SOUTH BEND, IND., Feb. 5.

ELABORATE plans for musical events in the Spring have, owing to the war, been cut to simple schedules which will interfere less with vital defense activities and war services. Yet music is maintaining an important place in the life of the community, with such organizations as the South Bend Symphony and various choral groups holding prominence in public interest.

This is the tenth year of the South Bend Symphony. The orchestra weathered its first decade of hardship and struggle, and a gala year was planned as an anniversary celebration. But many players have been called to the nation's service and newcomers fill their places. Edwyn Hames, founder, remains the conductor. Mrs. Ernest M. Morris is the president and manager. Soloists to appear are Alberto Salvi, harpist, Feb. 7, and Nathan Milstein, violinist, April 26. The latter program will be played at the University of Notre Dame in cooperation with its music department, an annual custom for the university's celebration of Music Week. On March 21 the Symphony players will present an all orchestral program.

Junior Players Programs

The Junior Symphony, organized and conducted by George Zigmont Gaska, is swinging into the last half of its fourth season, its concerts attracting favorable comment. While its personnel has not been affected greatly by war conditions, Mr. Gaska gives a considerable portion of his time to war production in a mechanical laboratory. He continues also as concertmaster of the South Bend and Fort Wayne, Ind., symphony orchestras.

The South Bend Civic Music Association presented the Philadelphia Opera Company in October and the Chilean pianist, Claudio Arrau, on Jan. 18. On March 3

the association will sponsor the appearance of the Minneapolis Symphony and on April 30 will present Richard Crooks, tenor. The latter concert will be co-sponsored by the University of Notre Dame and will be presented on the campus.

The choir of St. James Episcopal Church will present Stainer's oratorio 'The Daughter of Jairus' as a Lenten feature, and at Easter will sing Stainer's 'The Crucifixion'. Other choirs are preparing impressive music for the Easter season.

The Studebaker Male Chorus, conducted by Mrs. Ethel Stuart Gaumer, is preparing concerts for trainees at the United States Navy's Midshipmen's School at Notre Dame, and will appear in several Spring concerts with the Studebaker Girls' Glee Club.

Terre Haute

Attendance This Season Indicates Increase in Number of Attractions for Next Season—Symphony Brings Soloists—Teachers College Sponsors Visitors

By FREDERICK L. BLACK, JR.

TERRE HAUTE, IND., Feb. 5.

THE remainder of the season finds fewer concerts than usual scheduled for the late Winter and Spring. Attendance, which has been very good, augurs well for an increased number of attractions next Autumn.

Of major interest are the concerts of the Terre Haute Civic and Teachers College Symphony under the direction of Will H. Bryant. Soloists this season have included Sondra Bianca, eleven-year-old pianist, and Michael Wilkomirski, concertmaster of the W.G.N. Symphony. Paul Holliday, baritone, is to be heard with the orchestra on March 9.

Since the Wabash Valley Concert Series ran into difficulties that prevented its usual bookings the Indiana State Teachers College is presenting three attractions. Alec

(Continued on page 301)

Evansville

Concerts by Philharmonic Orchestra Are Highlights of Season—Noted Artists Appear under Musicians Club Aegis

By CHICKIE FRIEBERG

EVANSVILLE, IND., Feb. 5.

HIGHLIGHTING Evansville's musical events this year are performances by the Philharmonic Orchestra under the direction of Gaylord Browne. Alec Templeton, pianist, was featured with the orchestra on Dec. 1.

The orchestra will give its second concert of the season on Feb. 9. Closing their tenth season on April 20, the musicians will have Igor Gorin, baritone, as soloist. Because of transportation difficulties, the orchestra was unable to continue out-of-town concerts, but has performed for soldiers at Camp Breckenridge, Ky.

Other top-notch musical attractions have been presented by the Evansville Musicians' Club. The Don Cossack Chorus, directed by Serge Jaroff, opened the series on Oct. 22, followed by Artur Rubinstein, pianist, on Nov. 16. The Ballet Theater came on Dec. 31. As the last feature of the series, the Indianapolis Symphony, under Fabien Sevitzky, will give a concert on Feb. 23. Members of the Musicians' Club continue to meet for informal musical programs by resident artists.

New Head of Music Department

Following the resignation of Gaylord Browne as head of the music department at Evansville College, Mrs. Wesley Shepard is now the acting head. The college has engaged Alfred Mirovitch, head of the Jordan Conservatory in Indianapolis, pianist and lecturer, for a series of appearances. He gave a lecture entitled 'The Spiritual Needs of Russia' on Feb. 1 and will appear again late in February and in March.

Other events include concerts by an all-city orchestra and an all-city band made up of musicians in the public high schools.

Fort Wayne

Concert Halls Crowded to Capacity—Civic and Junior Symphonies Present Programs—Noted Soloists Engaged—Choral Society Joins in Wagner Performance

By WALTER A. HANSEN

FORT WAYNE, IND., Feb. 1.

THE Community Concert Association, with a membership of nearly 2,000 continues its invaluable service to the cause of music in this city. Realizing that the tonal art is a tonic and a morale-builder in time of war, music lovers are crowding concert halls to capacity. The Cleveland Orchestra, under Artur Rodzinski, was presented in November; John Charles Thomas, baritone, and the Ballet Russe de Monte Carlo appeared in January. Adolf Busch, violinist, and Rudolf Serkin, pianist, will give a sonata recital on Feb. 19; and Astrid Varnay, soprano, will sing on March 18. The membership campaign for the 1943-44 season will be held in March. Mrs. W. H. W. Peltier is president of the association, and Mrs. Christian Luecke the secretary.

The Fort Wayne Civic Orchestra, directed by Gaston Bailhe, had arranged to begin its series of four concerts in November; but the illness of Paul Robeson, engaged as soloist, necessitated a postponement. Mr. Robeson will appear with the orchestra in March. Patricia Travers was the violinist soloist at the January concert. The Fort Wayne Lutheran Choral Society, under George G. Arkebauer, will present a Wagner program in conjunction with the orchestra on March 3; and Rose Bampton, soprano, has been engaged for the final concert on April 28. F. Arthur Schack is president of the board of directors.

War Stamp Concert

The Junior Symphony, under the leadership of Mr. Bailhe, has arranged a series of six war stamp concerts at the public schools. The first took place in January. The remaining five are scheduled for Feb. 3 and 17, March 17, April 14 and May 5. A committee made up of

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Springfield

New Impresario Plans Second Concert Course Replacing Fortnightly Club Series — Local Artists Presented by Organizations — Choirs, Churches and Schools Active

By ANNA MARIE TENNANT
SPRINGFIELD, O., Feb. 5.

MRS. GEORGE A. BROWNFIELD has become the Springfield impresario for the annual concert series, now known as the Springfield All Star Concerts. For a number of years the series of annual concerts by famous artists was sponsored by the Fortnightly Musical Club and booked through the National Broadcasting Company. When the club decided to discontinue this sponsorship this year, Charles L. Wagner, New York concert manager, entered the field and engaged Mrs. Brownfield as his local representative. The course this year has been most successful and has already included such attractions as the opera, 'The Barber of Seville', Jeanette MacDonald, soprano, and Joseph Battista, pianist. Two more concerts yet remain on the course, those of Jan Kiepura, Metropolitan Opera tenor, on Feb. 12, and the Farbman String Symphony on March 26.

Plans for the next year's course are not as yet formulated, although Mrs. Brownfield will continue as the manager.

Several attempts to organize an orchestra in Springfield have failed, because of musicians engaging in defense work and entering the armed services of their country.

Past Presidents Have Club

Music is now chiefly furnished by the Fortnightly Musical Club, of which Mrs. Chauncey Lawrance is the president; by the Wittenberg College A Cappella Choir, and Wittenberg Chorus and Orchestra; by the Springfield High School Choir and the students of individual teachers. Two outstanding young artists, Evelyn Sears, coloratura soprano, and Faye Schmacker, flutist, are being sponsored by the Past Presidents Club, which is composed of the past presidents of the Fortnightly Musical Club now living in Springfield. These artists were recently presented in a Sunday afternoon musicale at the home of Mrs. Ross M. Greenawalt.

The Springfield Choirmasters Club discontinued its annual presentation of 'The Messiah', due to the war. Instead, the Lutheran A Cappella Choir, of which Silas Boyd, head of the Wittenberg School of Music, is director, gave a Christmas program of sacred music in the Wittenberg Field House Auditorium.

One of the highlights earlier in the year was the concert given on Jan. 13 by Sigmund Romberg and his orchestra and singers in Memorial Hall. The proceeds were used to help finance the local recre-

Silas Boyd, Head of the Wittenberg School of Music



ation center for men in service. Mr. Romberg's program ranged from the religious, through the classics to the popular, and concluded with excerpts from his operettas, with himself playing the piano. He directed the orchestra for the first part of the program.

There is more informal music in the private homes of Springfield than ever before, and much attention is being paid to music in the churches. Increased attendance and membership is noted in the Fortnightly Musical Club, which will give its annual banquet along patriotic lines on Feb. 16 in the Covenant Presbyterian Church.

Akron

Civic Chorus Continues Concerts — Tuesday Club Celebrates Fifty-Fifth Season with Attractive Schedule Including Solo and Visiting Orchestra Appearances

By OSCAR SMITH
AKRON, O., Feb. 5.

THE war has caused no curtailment of attendance at musical events here this season, despite gasoline rationing and conservation of automobile tires, although the personnel of local choruses, orchestras and the opera company have been depleted as men have entered the armed forces and women have gone into factories manufacturing war materials.

The Akron Civic Opera Guild, Inc., an amateur organization, is inactive because of the loss of men, but the Akron Civic Chorus, its membership down to 150, gave its annual presentation of Handel's 'Messiah' on Dec. 16 under the baton of William Albert Hughes. Soloists were Mark Love, Chicago baritone; Edouard Grobe, New York tenor; Grace Straw Wilson of Youngstown, soprano, and Miriam Berg, Cleveland contralto.

Celebrating its fifty-fifth season, the Tuesday Musical Club is presenting seven concerts, even more than in peace time. Remaining numbers of the course will be given by Jean Watson, contralto, on Feb. 9 and by the Cleveland Orchestra, conducted by Dr. Artur Rodzinski, on March 30. This is the last season for Akron music lovers to hear the Clevelanders conducted here by the man who next Autumn becomes conductor of the New York Philharmonic-Symphony.

The Cleveland Orchestra and Dr. Rodzinski gave two other concerts here this season under Tuesday Musical Club auspices, open-

Ohio



Dr. Albert Riemenschneider of the Baldwin-Wallace Conservatory in Berea

ing the course on Oct. 20 with Helen Jepson, soprano, as soloist, and appearing again on Jan. 19 with Eugene List, young American pianist now in the army, as soloist. The season also has brought the following artists: Eleanor Steber, soprano, and Lansing Hatfield, bass-baritone, on Nov. 3; Vronsky and Babin, duo-pianists, on Nov. 17, and Richard Crooks, tenor, and William Primrose, violist, on Jan. 6.

Berea

Baldwin-Wallace College Lists Average Calendar of Recital and Concert Attractions—Third Mid-Year Mozart Festival and Eleventh Annual Program of Bach Works Planned

By WILMA HUNING
BEREA, O., Feb. 5.

DR. ALBERT RIEMENSCHNEIDER, director of the Conservatory of Music of Baldwin-Wallace College, announces many activities despite the difficulties experienced by all directors of conservatories.

The calendar of regular monthly events which are still possible includes programs given on the first and third Sundays by the Baldwin-Wallace College Band, conducted by Cecil Munk; the Baldwin-Wallace Symphony, of which George Poinar is the conductor, and the Madrigalians, conducted by Clyde Keutzer. Senior student recitals are held on Sunday afternoons and recitals by junior students on Tuesday afternoons.

The success of the Third Mid-Year Festival, devoted to the music of Mozart, was encouraging and has stimulated the effort necessary to prepare for the Eleventh Annual Bach Festival, which has been moved ahead this year to April 30 and May 1. Dr. Riemenschneider has established a program pattern for these festivals, presenting the four major works of Bach, the B Minor Mass, the St. Matthew Passion, the St. John Passion, and the Christmas Oratorio in rotation, thus coinciding with a "student generation." Graduates are thereby given a fine background and a valuable personal experience with the Bach repertoire. Under normal conditions the St. Mathew Passion would have been performed this year, but Dr. Riemenschneider announces that the Magnificat



A. Beverley Barksdale, Director of the Music Department in Toledo's Museum of Art



Blake-More Goddard, Director of the Toledo Museum

(which can be sung by a smaller ensemble) will be substituted.

The afternoon program on April 30 will open with a recital on the Holtkamp Modern-Classic organ which was dedicated at the 1941 festival. The evening program will present chamber music and several motets. The two programs to be heard on May 1 include: the Brandenburg Concerto No. 1; the cantatas 'From Sheba Shall Men Be Coming,' 'The Lord, My God, My Shepherd Is,' and 'God, The Lord, Is Sun and Shield.' The evening program will be Suite No. 4, in D; three choruses from the original E Flat version of the Magnificat, 'From Heav'n Above,' 'Rejoice and Sing with Might' and 'Gloria in Excelsis Deo'; the Violin Concerto in E, and the Magnificat in D.

Soloists announced to date are Mary Marting, soprano, and Clyde Keutzer, tenor.

Toledo

Note Increased Demand on Record Library in Museum of Art Following Cancellation of Symphony Events — Educational Series Also Attracts New Audiences

By MILDRED K. BARKSDALE
TOLEDO, O., Feb. 5.

THE only war casualties in music in Toledo thus far have been the Toledo Symphony and cancellation of the annual concert of the Philadelphia Orchestra. The Toledo orchestra, George King Raudenbush, conductor, ceased its activities just prior to its announced third-season opening. Other events so far have come through as scheduled, giving this vicinity a rich fare of music for its first total-war season, with interest still high.

In addition to good concert attendance, further evidence of eagerness for music is seen in the decided increase in the use of the record library and of the listening room at the Museum of Art, the center of music activities in Toledo, and in the increased use of the museum's free Educational Series. It was estimated recently that an average of two records per minute were handled during the open hours of the record room, where discs from the library of more than 3,000 may be heard at individual

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Handy & Boesser

Officers of the Griffith Music Foundation include (from the left) Harry Friedgut, Managing Director; Mrs. P. O. Griffith, Founder and President, and P. O. Griffith, Treasurer

Newark

By PHILIP GORDON

NEWARK, N. J., Feb. 1.

A DETERMINATION to carry on despite all handicaps marks the musical activities projected for 1943. The absence of men in the armed forces has depleted the ranks of several organizations seriously. This being the center of great industrial and manufacturing activities, women as well as men who have taken part in the city's musical programs have been forced to leave choruses and orchestras because so many plants work around the clock. If this has impressed nothing else on the citizens of Newark, it has made us all aware of the very large part of our cultural program which is the result of the actual participation of the people who live here.

There is, however, greater attendance at concerts than ever before. The Griffith Music Foundation, whose offerings used to draw a large percentage of its subscription audience from the suburbs, reports that the loss of some suburban subscribers because of transportation problems has been more than offset by the increase in local subscriptions. Mrs. P. O. Griffith, president of the Foundation, reports response this season has been the greatest in its five-year history.

Concert List Augmented

The Foundation has added several concerts to the list announced at the beginning of the season. Events scheduled for the remainder of the year include: Vladimir Horowitz, Feb. 3; Rudolf Serkin, Feb. 7; the Primrose Quartet, March 17; Ballet Russe de Monte Carlo, March 20, afternoon and evening; Artur Schnabel, March 21, and Nelson Eddy, April 5. All performances are given at the Mosque. Sponsors for the Major Series, as announced by Harry Friedgut, managing director of the Foundation, include The Contemporary of Newark, The College Club of The Oranges, the Woman's Club of Essex County, The a'Kem-

New Jersey

Griffith Foundation to Present More Concerts to Meet Growing Demand Despite War Problems — Essex County Symphony Plans In-Door Summer Programs — Choruses, Educators, Schools and Bach Society Schedule Spring Events

pis of Newark, and The Y. M. & Y. W. H. A. of Newark. The Piano Series is sponsored by a large group of music teachers of Essex County.

In addition to these concerts, the Griffith Music Foundation will again hold a series of auditions for students. Awards will be given in four categories; playing or singing; original work in composition; music history, appreciation, or general musical knowledge, and special achievements such as music collections, scrap-books, and small choral and instrumental units. The auditions are held in March and April, with nationally known judges presiding.

Because of dim-out regulations, the Summer season of the Essex County Symphony Society will not take its usual form of open-air concerts at the School's Stadium. Last Summer it was necessary to start at 7:30 to avoid the use of strong illumination. Plans for this year, while not fully announced at this time, are known to include a series of indoor performances at the Mosque Theatre, perhaps in May rather than June, as heretofore. (Continued on page 302)

PRINCETON CHOIR HAS FULL SEASON

Westminster Group Sings with Philharmonic and NBC Forces

PRINCETON, N. J., Feb. 5.—Westminster Choir College, Dr. John Finley Williamson, president, is continuing the school year with its full curriculum, to which have been added several new courses, among which is one in the Humanities for the Masters Class and a weekly gathering for the entire student body to discuss Current Events.

After a successful appearance in October, the first this season, with the New York Philharmonic under Arturo Toscanini in Berlioz's 'Romeo et Juliette' the Westminster Choir again appeared in another Berlioz work, 'The Damnation of Faust', when the New York Philharmonic was conducted by Dr. Artur Rodzinski.

On Jan. 24, the Westminster Choir participated in the last of the series of NBC Symphony broadcasts of the works of Johannes Brahms, when Mr. Toscanini conducted the German Requiem. This was followed by another appearance with the NBC Symphony under Mr.

Toscanini in a Verdi program on Jan. 31. In April the Choir will appear once more with the New York Philharmonic, this time under Bruno Walter, in Bach's 'St. Matthew Passion'.

Among the other school activities will be the usual student and faculty recitals besides another orchestral concert, when Sandor Salgo will conduct the school orchestra in Beethoven's Symphony No. 1, Bach's Suite No. 3 in D, and a contemporary American composition. The school also plans to make extensive use of motion pictures in several courses and is extending its library facilities for research. Despite the necessary transfer of men to the armed forces, Westminster will remain open and function with its usual and uncurtailed program of instruction and activities.

B. E. NELSON

JONES MARKS FOURTH YEAR IN JERSEY CITY

Philharmonic Symphony Plays Works by Native State Composers

JERSEY CITY, Feb. 5.—Now in the midst of its fourth season, the Jersey City Philharmonic Sym-



J. Randolph Jones

phony continues its original and the presently popular policy of employing an American conductor. J. Randolph Jones, the conductor, is probably the first to include works by both an American and a native of the state on every program during the 1942-43 season.

Mr. Jones has presented many well known soloists and offered many novelties including the premier performance of the Violin Concerto No. 3 in D Minor by Michael Guisikof, the orchestra's concert master; 'Negro Parade' by Pamar Stringfield, and the Intermezzo from the opera 'Galleon'.

Composed of seventy-two musicians, the Jersey City Philharmonic Symphony is the only all-professional symphony orchestra in the state. It has increased its number of women instrumentalists, having lost considerable personnel to the armed forces.

The yearly series of children's concerts by the orchestra is also well under way, the school children being admitted without cost to these concerts. The orchestra, preparing its Feb. 26 program, has operated without deficit for the past seasons, and the present large attendance should assure the continuation of its concerts throughout the war years. The high standards of the Philharmonic and Mr. Jones has accounted for a musical renaissance in this city which has brought forward appearances by other sterling artists and orchestras. E. WARD CRANE



Michael Kuttner, Musical Director of the Trenton Opera Association

Guglielmo Sabatini, Conductor of the Trenton Symphony

Trenton

Friends of Symphony Plan Drive to Prevent First Deficit — Opera Association Lists Full Series — Program of Ballet and Operetta Set for Spring

By JOHN G. PRESTON

TRENTON, N. J., Feb. 5.

U NDER the direction of John E. Curry, a war time schedule includes symphonic music, opera, ballet and operetta. The season opened on Nov. 2, with the Ballet Russe de Monte Carlo.

The Trenton Symphony opened its series of six monthly concerts on Nov. 10, with Guglielmo Sabatini conducting. Due to the ban on car travel and the preoccupation of officials and subscribers with essential war time activities, the usual results of subscription campaigns were not equaled. Dean Fred M. Adams of Trinity Cathedral, recently elected to the executive board of the orchestra, has undertaken to bring attendance up to the level of previous years, forming the "Friends of the Trenton Symphony" and asking citizens to provide service men with admissions to the concerts. Further activities are designed to prevent a deficit which would be the first in eight years.

Operas Produced

The Trenton Opera Association opened its season on Nov. 20 with 'Aida'. Stella Roman, Winifred Heidt, Kurt Baum, Alexander Sved, Nicola Moscona and John Lawler composed the cast. Michael Kuttner, musical director of the association, conducted. On Jan. 22 the association produced 'Tosca' with Vivian Della Chiesa, Jan Pearce, Robert Weede, Earl Wrightson, Pompilio Malatesta and Lodovico Oliviero. The scenery was designed by Armande Agnini, stage director. Mr. Kuttner conducted.

'Lucia' will be presented on Feb. 26 with Doris Marinelli, Josephine Salvatore, Jan Pearce, Earl Wrightson, Lorenzo Alvary and Donald Dame. The subscription series will end with 'Faust' on March 26, presenting Dorothy Kirsten, Lorenzo Alvary, Donald Dame, Earl Wrightson and Mildred Ippolito.

Plans for a Spring program of ballet-operetta and choral works are considered by Mr. Curry.

Cleveland

(Continued from page 275)

of twelve lectures on craftsmanship.

The Institute of Music was listed among the four Ohio conservatories of music included in the twenty-eight throughout the country approved for graduate work by the National Association of Schools of Music during the recent convention in Chicago.

Members of the Singer's Club are enthusiastically working out plans for celebration of the club's fiftieth anniversary. The jubilee concert will take place on March 23 in Severance Hall. George F. Strickling, the new director of the club, is arranging a program to commemorate programs given in 1893, and to honor the only living charter member, Homer Barnes Hatch.

Settlement Programs

The Cleveland Music School Settlement offers programs of exceptional interest to the musical public. Prominent musicians serving on the faculty will give a series of chamber music programs which will include several rarely heard compositions. Announced are: Concerto for Oboe by Antonio Marcello; Sonata for flute and harpsichord, Bach; Serenade for Flute and Piano, Hindemith; Serenade for Flute, Violin and Viola, Beethoven; Serenade for Flute, Violin and Viola, Reger; Octet, D'Indy, and the Piano Quintet by Brahms. Participating will be Philip Kirchner, Louis Davidson, Felix Eyle, Tom Brennand, Leonard Rose, Jacques Posell, Maurice Sharp, Leon Machan, David Greenbaum, Milton Thomas, and Vincent Greiceus. All are members of the Cleveland Orchestra.

Mr. Eyle, head of the violin department, will give a recital at the end of the semester.

The date of the annual 'Court-yard Concert' always a pleasurable Spring event, will be announced later.

Emily McCallip is director of the settlement, with Louise Palmer Walker as assistant director.

Twenty members of the Cleveland Orchestra, assisted by Arthur Loesser, pianist, and Dr. Jerome Gross, violinist, will contribute their services in a series of three chamber music concerts to be played during February and March, for the benefit of the Artists Committee for Allied Victory. Arrangements have been made by a committee of three, Leonard Rose, Paul Gershman and William Lincer. Appearing will be Tossy Spivakovsky, Felix Eyle, Paul Gershman, Samuel Carmel, Louis Krasner, Homer Schmidt, Bernard Goodman and Louis Berman, violinists; William Lincer, Frederick Funkhouser, Milton Thomas and Fred Rosenberg, violists; Leonard Rose, Charles McBride, Harry Fuchs, Robert Swenson and David Greenbaum, cellists; Philip Kirchner, oboist; Elias Carmen, bassoonist; and Louis Davidson, trumpeter.

The Walden String Quartet, with Arthur Loesser, will give the first performance in Cleveland of the Shostakovich Piano Quintet.

The concerts will be given in Willard Clapp Hall of the Cleveland Institute of Music.

The Walden Quartet will again give a series of four programs of French music during the Spring sessions at French House of Western Reserve University. This year's programs will of necessity lack the new French music heard formerly, but the repertoire of these players is well stocked with modern compositions as well as with the standard works, and the concerts are certain to attract keen interest. This is the ninth season these musicians have appeared at French House. It is also the ninth season in which they have broadcast programs sponsored by Cleveland College. Dates of these broadcasts will be announced soon. The Walden Players are Homer Schmidt, Bernard Goodman, Milton Thomas and Robert Swenson.

In the Colleges

Activities of the college music departments are subject to change, if not cancellation, but the heads can be depended upon to exercise the utmost resourcefulness in producing interesting Spring programs.

Working under Dr. Arthur Shepherd, head of the music division of Western Reserve University, are distinguished artists. F. Karl Grossman, who succeeded Arthur Quimby in charge of music at Cleveland College, teaches a course in music appreciation and one in the history of music, and directs the Western Reserve Orchestra. Lila Robeson, formerly a member of the Metropolitan Opera Company, lectures in music and conducts a group in voice culture at Cleveland College. Russell L. Gee conducts the University Choir and the University Women's Glee Club of Flora Stone Mather College and the School of Education.

Mrs. Grazella Pulver Shepherd, executive secretary of the radio department of Western Reserve University, announces a series of four chamber music broadcasts of classical and modern works to be given in February by the Walden String Quartet. Works by Mozart, Sibelius, Shepherd, Karl Grossman and Quincy Porter will be included in the series.

George F. Strickling, director of the musical clubs of Case School of Applied Science, reports nebulous Spring plans. Working with much smaller groups than usual he will present the annual Spring program by the Case Glee Club, Orchestra, and Band on March 27 in Severance Hall.

The Cleveland Philharmonic Orchestra, a training school for young players preparing for professional fields, has lost many members to the armed forces but shows an encouraging enrollment of new members. Under the skillful training of F. Karl Grossman the orchestra has achieved a creditable position in the musical life of the city. Organized in 1938, its records show twenty-one former members who have been engaged by symphonic organizations. The orchestra will take part in a program for the benefit of the Fighting French in February.

George W. Sanford is president of the Philharmonic Society of Cleveland, sponsor of the orchestra, with Mrs. Eleanor Wingate Todd as manager.

The Cleveland Children's Orchestra, conducted by Hyman Goldin,

holds regular rehearsals regardless of the difficulties of transportation and the loss of members living outside the city. The second concert of the season will be given in May, in collaboration with the recently formed Cleveland Children's Ballet under Dimitri Chutro.

The Cleveland Women's Orchestra also reports a large number of new members. Two regular members have joined the WAVES; and there is one in the WAACS; several have moved to distant cities to be near their soldier husbands. A concert has been played as a benefit for Medical Aid to Russia, and rehearsals for another benefit concert are under way. An annual engagement at Lakeside, O., in August, is anticipated. Hyman Schandler is the founder and conductor.

The fortnightly Musical Club has achieved a veteran status in devoted service to music in Cleveland, as its 500 members join in celebrating its fiftieth anniversary this season. The club has adopted the slogan of "United Service Only" and is associating all activities with the war effort. The goal of at least \$1,500 in war bonds was achieved in January, and credited to the scholarship fund. Various groups of the large membership contribute to a comprehensive program.

Mrs. Thelma Merner Goldsward is chairman of the active group which will have given ten programs when the year closes—four in Steinway Hall, one at the College Club, one at the Museum of Art and an organ program at the First Methodist Church. The active-associate and active-auxiliary groups schedule four musicales and social hours under Mrs. Sherman C. Smith and Mrs. L. N. Bloom.

Mrs. Anne Billington Hisey directs the chorus of sixty. The manuscript section will honor Homer Barnes Hatch, its oldest member, with a program of his works in April. Mrs. Ruth B. Warwick is the student Counselor, guiding the activities of five sections which hold monthly meetings. A most commendable activity is that which Vera Otto directs—the Altruistic Musicales, programs given in hospitals and homes for the aged. Mrs. Ray A. Carle is chairman of the club's scholarship loan audition through which two students annually are financed.

The annual meeting and luncheon will take place in May, when officers for next year will be announced. Those of the current year are: Mrs. Jean Webster Erisman, Mrs. E. Fred Griesinger, Mrs. Charles F. Miller, Mrs. George F. Climo, Jr., and Mrs. P. E. Essick.

The Fortnightly Club of Cleveland is the largest club of its kind in Ohio.

In The Museum of Art

Walter Blodgett, curator of music at the Museum of Art, has arranged an attractive schedule for the remainder of this season—his initial season in this position. The regular Wednesday, Friday and Sunday programs will provide museum members and the public with music of high quality. On the first Wednesday of each month organ recitals will be given by members of the Northern Ohio Chapter of the American Guild of Organists. Those to appear will be Dr. Albert

Agatha Borzi Tours In Opera and Concert

Soprano Plans Active Schedule for Spring—Sings Rosina on Short Notice

Agatha Borzi, soprano, is scheduled for a full Spring tour beginning the end of February. In recent months



Agatha Borzi

she has appeared in opera and concert in New York, New Jersey, Rhode Island, West Virginia, Kentucky, Ohio, Indiana and Illinois. She has sung the leading roles in fifty performances each of 'Rigoletto' and 'The Barber of Seville'; and twelve each of 'Lucia di Lammermoor' and 'La Traviata'.

In December Miss Borzi replaced Josephine Tuminia on one hour's notice in a performance of 'The Barber of Seville' at the Mosque Theatre in Newark, N. J. Miss Tuminia's train from Chicago was six and one-half hours late. The Almaziva of the cast was Nino Martini.

In between tours Miss Borzi has filled many radio engagements and appeared at USO camps and canteens.

Riemenschneider, head of the Baldwin-Wallace Conservatory of Music, Berea; Joseph Schnelker, of Rocky River; Catherine Killiker Daniels, of Painesville, and Mr. Blodgett.

The Friday evening series will present music for viola and piano, by Milton Thomas and Leon Machan, on Feb. 19; the Oberlin Woodwind Ensemble, directed by George Waln, March 5; a piano recital by David Butler, of the Western Reserve University music department, March 12; and a program of chamber music by Walter Cerveny, violinist, Anthony Sophos, cellist, and Mr. Blodgett, pianist, April 12.

The Sunday afternoon schedule includes: the annual Fortnightly Musical Club program, by Ruth Porter, contralto, accompanied by Ben Burtt, and Mrs. Charlotte DeMuth Williams, violinist, accompanied by Mary U. Bennett, Feb. 21; an illustrated lecture on Jewish liturgical music by Saul Meisels, cantor, assisted by the choir of the Temple on the Heights, March 14; and a lecture on ancient instruments by Maurice Kessler, of Oberlin College, April 4.

The McMyler Sunday twilight organ recitals, a feature of museum activities for many years, will continue through May. Mr. Blodgett continues his plan of repeating the same program each Sunday of the month. These recitals are played in the Garden Court.

In addition to his work at the Museum of Art, Mr. Blodgett directs the choirs of St. James Episcopal Church and the First Unitarian Church. He intends to hold the seventh annual Church Music Festival at St. James Church in June, when Bach's 'St. John Passion' and a mass by Poulenc will be performed. The combined choirs of St. James and the Unitarian churches will present Bach's 'St. Matthew Passion' in the Spring.



Charles H. Finney, Head of the Fine Arts Department at Friends University



Thurlow Lieurance, Dean of the Music Department in the University of Wichita

Kansas

Community Concert Association Enrolls Soldiers as Well as War Workers and Regular Members

Topeka

By GAIL LAWRENCE

TOPEKA, KAN., Feb. 5.

DESPITE war time confusion and uncertainty, the Topeka Community Concert Association decided to "carry on" this year, and on April 30 will complete its twelfth successful season.

"The Community Concert Association has no other purpose than to bring good music to Topeka," says Mrs. C. A. Wolf, president of the organization for twelve years. "Last year we were able to sponsor a Nelson Eddy concert in addition to our regular series. This year, on Jan. 4, we brought the Ballet Russe to Topeka."

On March 1, the association will present Shura Cherkassky, pianist, at the third of its regular series of concerts. On April 16 the St. Louis Sinfonietta will appear, and on April 30 Leonard Warren, baritone, will be heard.

Earlier in the year Astrid Varnay, soprano, and Zino Francescatti, violinist, gave the first and second concerts on the regular series.

The 1942-43 membership of the association includes many soldiers stationed near Topeka and many war workers, as well the usual Topeka citizens.

Lawrence

School of Fine Arts of University Holding Up Well—Concert Series Stresses Ensembles—3,000 Attend Vespers Despite Worst Storm of Year

LAWRENCE, KAN., Feb. 5.

DESPITE re-organized curricula and pressure on courses directly concerned with the promotion of war, Dean Donald M. Swarthout reports that enrollment in the School of Fine Arts of the University of Kansas has held up to an unexpected degree. Most surprising is the fact that a considerable number of men students in music, forced to enroll in other schools of the university as a prerequisite to pursuing the Navy-I, V-5 and V-7 courses have continued with some music work.

The University Concert Course has changed somewhat in character this season, offering but one solo artist; the rest of the course

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Mrs. C. A. Wolf, President of the Topeka Community Concert Association



Dr. Walter McCray, Head of the Music Department of Pittsburg State Teachers College



D. A. Hirschler, Director of Music at the College of Emporia



Orville J. Borchers, Head of the Music Department at Emporia State Teachers College

Emporia

State Teachers College Sponsors Visiting Attractions—Junior Music Club, Encouraging Youthful Talent, Is Newcomer—Local Bands Active in Civic Services

By JEAN GORDON

EMPORIA, KAN., Feb.

RESIDENTS of Emporia have been provided with outstanding musical and dramatic entertainment for the past two years through the medium of the Artist Series, which replaced the Emporia Symphony Association. The series is sponsored by Emporia State Teachers College, the engagements of musical artists, outstanding plays and lecturers being made possible by the advance sale of season tickets.

An outstanding guest in this Spring will be Albert Spalding, violinist, whose recital on May 7 will be a highlight of the thirty-first annual musical festival to be held from May 3 to 7 at Emporia State College, where Orville J. Borchers heads the music department. The traditional performance of 'Elijah,' in which both townspeople and college students appear with distinguished soloists, also is scheduled for the festival.

One of the outstanding contributions of the college this year is being made by the departments of music and speech in a series of thirteen patriotic broadcasts for the state war bond committee over the Kansas network. Collaborators are Russell Porter and Franklin L. Gilson, of the department of speech, and Orien Dalley, Albert D. Schmutz and Orville Borchers, of the department of music.

The Emporia State Band, under the direction of Orien Dalley, has a membership of sixty. At present it is preparing a Winter concert program. The Women's Glee Club of the college will appear in concert later in the season.

The Madrigalians, a group of students who dress in colonial costumes and sing the classics, recently prepared an entirely original Kansas program to the music of Mr. Schmutz and the poetry of Keith Porter, with Russell Porter, a brother, as narrator. The

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Twenty-Ninth Annual Spring Festival Will Be High Light of Year: Performance of 'Faust' to Be Feature—Teachers College Continues Series

Pittsburg

By LOUIS STROUP

PITTSBURG, KAN., Feb. 5.

THE war, with all its ramifications, has put a serious dent in southeastern Kansas musical programs, as centered at the Pittsburg State Teachers College, but has not completely eliminated plans for the Spring season. Considerable curtailment will be necessary because of travel restrictions, according to Dr. Walter McCray, head of the music department of the college, but the usual high type of musical entertainments will be continued as far as possible.

One thing that complicated the Winter and Spring musical plans here was a decision of the Civic Music Association of Pittsburg to cancel its schedule for the year, if not for the duration. The association has sponsored three or four concerts during the season, bringing attractive entertainment by nationally-known artists to this corner of Kansas. The decision to eliminate its concert this year was not made until last October and the college, which cooperated with the civic group, felt it was too late in the season at that time to take up the additional burden of scheduling artists. But the college did go through with plans for its own programs.

Festival to Bring 'Faust'

As usual, the feature attraction for the 1943 Spring period will be the twenty-ninth annual Spring music festival at the college from April 27 to May 2. And the feature of the festival will be a stage production of Gounod's 'Faust' on April 29. Dr. McCray is negotiating with two nationally-known artists to play the leads in the opera, with other members of the cast and the chorus to be drawn from district musicians. Accompanying the musicians will be the college festival orchestra of seventy pieces under the direction of Dr. McCray.

The second big festival attrac-

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Wichita

Big War Industry Broadens Scope of Musical Program—Business Men Sponsor Appearances of Kansas City Philharmonic—Civic Music Association Has Successful Season

By JESSIE LOU GIVENS

WICHITA, KAN., Feb. 4.

WAR time and a big defense industrial boom in Wichita have not only failed to curtail musical activities but have broadened the scope of music in this city of 262,000 inhabitants. Music leaders have enlarged their activities to include the big aircraft and other defense plants. The schools are sponsoring more smaller group activities in addition to the usual programs, and are offering increased opportunities for student training for musical leadership in various fields.

A new enterprise this season is that of the Wichita Symphony Association, inaugurated by a group of 100 prominent business men.

Through this organization the Kansas City Symphony, directed by Karl Kreuger, is appearing six times during the season here, as in a number of other larger cities in the region. The orchestra will close its season here on Feb. 5, featuring the 'Sinfonietta' composed by the late Harry K. Lamont, who was symphony director at the University of Wichita.

Henry J. Allen is president of the Wichita Symphony Association, with Dr. Earle Davis, head of the English department of the University of Wichita as secretary-manager.

Dr. Davis also is president of the Wichita Civic Music Association which has had a successful season. Jascha Heifetz will give the next Civic Music concert, and Douglas Beattie will appear in March to close the season.

Thurlow Lieurance, dean of the school of fine arts at the University of Wichita, reports an active Spring season in his department.

Louis Zerbe, head of the orchestra and strings department will present the University of Wichita Symphony in its Spring concert

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St. Louis

(Continued from page 238)

Heyne is the St. Louis A Cappella Choir, which joins in the activities of the Bach Society and also presents concerts of its own. Their annual concert will be heard at the Municipal Opera House on Feb. 19.

The Little Symphony, of which Max Steindel is the resident conductor, has been providing charming concerts in the Washington University Quadrangle under the stars. As yet it has formulated no plans for the Summer, but will hold a meeting during this month at which time full plans will be discussed. It has been the custom to present soloists at several of the concerts. Martha Love is President and Thomas B. Sherman, Chairman of the Music Committee.

The Washington University Chorus, under the leadership of Charles Galloway, is rapidly gaining a high place in the musical activities of this city. Mr. Galloway has brought this group of 125 voices up to a very fine ensemble in a short time. There will present a concert in Brown Hall at the University on Feb. 5 and 6.

This season the Women's Symphony is under the baton of Laurent Torno and is devoting most of its effort for the ultimate pleasure of the soldiers. A concert will soon be held at Jefferson Barracks and they have already appeared elsewhere. They will also give a concert at Webster College, Webster Groves, Mo., in the Spring. Mary Jane McVey is Secretary and Manager.

CENTRAL SIGNAL CORPS FORMS MUSIC GROUP

Camp String Ensemble Has Given Numerous Concerts—Visiting Orchestras Appear

CAMP CROWDER, Mo., Feb. 5.—Enlisted and drafted men, particularly those in the music profession, sent to Central Signal Corps Training Center at Camp Crowder, Missouri (capacity 45,000), are encouraged to practice their art. Lt. Col. Ernest R. Rosenberg provides ample outlet for their gifts. The C.S.C.T.C. String Ensemble is composed of enlisted men who have been outstanding professional musicians in civilian life. Technician Fifth Grade Fritz Newman, director of the ensemble, rated high as a violinist, is a former member of the Seattle Symphony. Other members of the group include Private First Class Clifford Julstrom, former professor of music at State Teacher's College, McComb, Ill. Private Charles Charkins, second violinist, was formerly a member of the Cincinnati Symphony, and Private La Marr Chapman, pianist, was professor of music at Hardin-Simmons University, Abilene, Texas.

Since its formation, in August, 1942, the group has performed a total of twenty-two concerts, including fourteen radio broadcasts. The repertoire is drawn entirely from classical literature.

The Joplin Symphony, T. Frank Coulter, conductor, has performed on various occasions at Camp Crowder. Negotiations are under way to bring the Kansas City Philharmonic, Karl Krueger, conductor, for a concert. Other events scheduled include recitals by Giuseppe Adami, violinist, pianist and composer, and Paul M.

McCool, pianist. Attendance at these events range from 1,500 to 4,500 men. Captain Bernard W. Mann, associate of Col. Rosenberg, reports that with the assistance of the Women's Federation of Music Clubs, 100 pianos have been donated to Camp Crowder's recreation centers.

BLANCHE LEDERMAN

Kansas City

(Continued from page 242)

scheduled to perform four programs in the course of the season.

To Sing Parker Work

Powell Weaver, organist and composer, will direct the chorus of the First Baptist Church in its annual performance of Horatio Parker's 'Hora Novissima.' An organ composition dedicated to Edna Scotten Billings was included in her annual program in October.

Ada Belle Files, contralto of the La Scala Opera Company, has made recital appearances in Cincinnati, Chicago, Kansas City and Sedalia, Mo., this season.

The Music Hall management presented the Columbia Opera Company in five performances in October. Alec Templeton, pianist, was heard under the same direction.

Edna Forsythe, Lois Black Hunt and N. DeRubertis collaborate through the season, presenting artist students in Atkins Auditorium.

Faculty members of the Kansas City Guild of Music and Allied Arts include: Richard Canterbury, Gertrude Concannon, Lois Black Hunt, Cora Lyman, Mary Witters McNeal, Lucy Parrott, Gladys Schnorf, Virginia Tisdale Stroud, Margaret Webber, Eva Tisdale Williams and Fern Olsen, pianists; Ottley Cranston, Edna Forsythe, Evaline Hartley, Nora LaMar Moss, and Gladys Cranston Sproul, voice teachers; Carl Douglas, Joseph Harding, Russell Webber and Robert Young, violinists; Delssohn Conway, 'cellist; N. De Rubertis, in charge of orchestra training; Lenore Anthony, dramatics instructor, and Mildred Lyons, dancing teacher.

FORT WORTH SERIES BRINGS NOTED GUESTS

Civic Music Association Presents Attractive Concerts in Will Rogers Auditorium

FORT WORTH, TEX., Feb. 5.—Six concerts are on the list published by the Fort Worth Civic Music Association. Artists scheduled for earlier in the year have been Nathan Milstein, violinist; Dusolina Gianini, soprano, and the Houston Symphony. Those to appear are: the Ballet Theater, Feb. 20; Richard Crooks, tenor, March 11, and Claudio Arrau, pianist, April 9. These programs are given in the Will Rogers Memorial Auditorium, which seats 3,200.

Officers of the association are: Malvern Marks, president; Thos. S. Byrne, Amon G. Carter, Leon Gross, Will K. Stripling, Harry M. Park and Mrs. John P. Lyons, vice-presidents; R. E. Harding, treasurer, and Mrs. Bess Morgan, secretary.

Columbia

University of Michigan Overcomes Problems of Concert Course— Usual Faculty Recitals Given—College and Institute Choruses Give Ambitious Programs

COLUMBIA, MO., Feb. 5.

DR. JAMES T. QUARLES, manager of the University of Michigan Concert Course, reports that war conditions have gravely affected the continuance of the series. The St. Louis Symphony, Vladimir Golschmann, conductor, substituted for the Cincinnati Symphony which was compelled to cancel its engagement, due to transportation difficulties.



Dr. James T. Quarles, Manager of the University of Missouri Concert Course

The regular faculty recitals are being given as scheduled. Elvi Schmitt,

who recently joined the piano department has been heard. Appearances have also been made by Herbert Gould, bass; Virginia Saxbe, soprano; Ellsworth MacLeod, pianist, and Roger Whitmore, violinist. The University Symphony will be presented in a series of programs.

The University Chorus, Dr. Quarles, conductor, will present Fauré's Requiem. Soloists are to include: Miss Saxbe and Dr. Gould. In spite of thinning ranks among male students, such organizations are carrying on. Attendance at scheduled musical events out of town may be cut out because of gas rationing.

Dallas

(Continued from page 258)

Defense Council and the Music Department of the city schools, is to be held on Feb. 28 to celebrate Brotherhood Week. Dr. Fred D. Gealy, professor of sacred music at Southern Methodist University, program chairman, has chosen as the theme for this festival 'Psalms Ancient and Modern.' The combined elementary school choral clubs and high school choruses will participate. Held under these same auspices on Nov. 22 was an interdenominational hymn festival, entitled 'Hymns for These Times,' with an adult choir of ninety, a young people's choir of 160 and an audience of 1,000 participating, under the direction of Dr. Gealy.

Emphasis on Defense Work

Emphasis in many clubs is being placed on defense work and the buying of war bonds. The music committee of the Dallas Woman's Club, of which Mrs. Marc Anthony is chairman, instead of sponsoring a Spring program, as is customary, gave the balance of its money to the defense committee of the Woman's Club for use in war activities.

The Schubert Choral Club and

Music Study Club have bought war bonds with their extra money, as have several other clubs.

On account of war and transportation difficulties, no plans have so far been announced for the Spring visit of the Metropolitan Opera. Dallas has been the only Texas city visited by the Metropolitan in the past several seasons.

Musical activities at Southern Methodist University, where the music department is headed by Dr. Paul Van Katwijk, are numerous through the year. Already the Southern Methodist University Symphony, under the able conductorship of Harold Hart Todd, has given a successful program at McFarlin Auditorium. Glee and choral clubs of the same school, under the direction of Thomas S. Williams, head of the voice department, recently gave an interesting and varied concert. It is understood that the annual presentation of some well known opera will be given later.

The Hockaday Institute of Music, under the capable direction of Ivan Dpnerov, has held several worthwhile programs. Each season this institute has given an opera under Mr. Dpnerov, and plans another for the current season.

Houston

(Continued from page 269)

Fredell Lack, Houston-born violinist; Monte Hill Davis, twelve-year-old pianist from Nacogdoches, Tex.; the male chorus from Texas A and M College, and Miriam Foloder Lurie and Virginia Jean who, with Mr. Hoffman, are to play the Bach Concerto for three pianos and orchestra. On this occasion the orchestra will be led by Joseph Henkel, assistant conductor.

The Houston Society for Contemporary Music (a chapter of the New York League of Composers) has three concerts for the season. Artists participating in the first were Nancy Swinford, soprano; Irving Wadler, violinist; Paul V. Burke, cellist, and Dr. Julius Hijman, pianist. The second program will include works from Central and Eastern Europe and the third will feature modern American compositions.

The Tuesday Musical Club, which opened the season with Eleanor Steber, soprano, later presenting Robert Goldsand, pianist, has scheduled the Trapp Family Singers as the third number of its artist series. This club, of which Mrs. W. H. Dick, Jr., is president, continues its weekly Sunday afternoon concerts at the Museum of Fine Arts—free to the public and especially designed for the pleasure of service men in nearby camps.

Mrs. Edna W. Saunders, manager, has booked the following artists: the Don Cossacks Chorus, Feb. 14; Sergei Rachmaninoff, Feb. 25, and Marian Anderson, March 17. Mrs. Saunders has already presented the Ballet Russe de Monte Carlo and Dorothy Maynor, soprano. Three attractions scheduled for the Civic Community Concert Series, also managed by Mrs. Saunders, have already been heard: the 'Barber of Seville', Claudio Arrau, and Zino Francescatti. The final concert will bring Lily Pons.



Mrs. W. F. Coors,
President of the
Tacoma Ladies'
Musical Club



Mrs. Mary Humphrey King,
President-Manager of
the Tacoma Philharmonic

Washington State

has presented one concert in the Sunday vesper series at the College of Puget Sound and also plans a Spring concert.

The Orpheus Club male chorus introduced Sergt. Arthur Bradley, tenor now stationed at Fort Lewis, as soloist.

Spokane

Northwest Educators to Hold Contest by Hearing Young Musicians in Own Cities — Community Group to Offer Attractions — Schools and Service Men Co-operate in Concerts

By J. M. BEMIS

SPOKANE, WASH., Feb. 5.

WARTIME travel restrictions have thrown more than a few convention programs into reverse, and many agencies thus affected have decided to simply call things off for the duration. But that isn't the way the Northwest Music Educators Association is taking it. When it became necessary to call off the annual Spring meeting, which usually brings 2500 music students to Spokane to appear before a handful of expert judges, the association officials decided to ride with the blow, instead of falling before it. So, this year, instead of the students coming to Spokane to be judged, the judges will do the travelling, visiting the various towns and cities of the Inland Empire to hear the work being done by the young musicians.

Emphasis this year will be on vocal and instrumental ensemble work, with solo artists receiving due, but not major attention. The young musicians and singers, however, will have the advantage of performing on their familiar home grounds, before friendly audiences, and on familiar instruments.

In the field of professional presentations, the phenomenal record of the Spokane Community Concert Association continues, war or no war. This year, as usual, all seats available for the series of performances have been sold out in advance, before a single artist was booked. And there is the customary waiting list, enlarged this year through the coming of hundreds of army and navy officers and enlisted men. Scheduled for March 25 is a performance by Zino Francescatti, violinist; and for April 28, Artur Rubinstein, pianist. The final affair before the Summer vacation will be a concert by Helen Traubel, soprano.

Dancer Overcomes Difficulty

Of this season's bookings, the appearances of the Don Cossack Choir, and of Draper and Adler, dancer and harmonica artists respectively, are already out of the way, marked on last November's calendar as complete successes. Draper, the dancer, by the way, felt the pinch of war when prior-

ties prevented the local committee from obtaining the specified slab of resonant plywood for his tap dances. However, he achieved a very fair effect on the plain fir stage of the Fox Theater.

The Fox management is dropping out of the game this year, so far as presentation of big name musical artists is concerned. The management has been presenting one or two stars each season but has decided to abandon the plan, probably for the duration. The Community Concert group, however, continues activities this year under the direction of Dr. Tod Schimke.

Francis Baxter, director of music for the Spokane Public Schools, sees a bright year ahead for the local musical and singing groups, and reports that some of the organizations are even enlarging their schedules to include other towns in the area. The A Cappella Choir and the Bel Canto Club, as well as the Mendelssohn, are looking forward to good seasons, artistically and financially.

With many thousands of army and navy officers and enlisted men in the territory, there is a growing move toward arranging reciprocal schedules. This would bring to the public the pleasure of hearing many fine bands, orchestral groups, and individual stars now serving in this vicinity. In the college field, there is no sign of slackening interest among the schools which serve this area: Washington State College, the University of Idaho, Whitman College, Gonzaga University, Eastern Washington College of Education and Holy Names Colleges of Education.

Bremerton

Local Symphony Enlists Young Soloists — Series of Community Concerts to Open this Month—Music Booster and Peninsula Clubs Sponsor Varied Programs

By LORNA UMPHREY

BREMERTON, WASH., Feb. 1.

SEVEN years ago a concert course of five events was Bremerton's first major musical attempt. The year of 1943 finds this young city supporting a symphonic orchestra of sixty players. Under the capable leadership of Ernest Fitzsimmons, the first event of the season was a Sunday afternoon "Pop" concert given in the new auditorium of the Civic Recreation Center. In December an evening concert, enjoyed by a large crowd, featured Donald Gardner, U.S.N., as clarinet soloist. Mr. Fitzsimmons plans to continue these concerts, bi-monthly, throughout the balance of the season. The young artist to be featured at the next concert, early in February, is Martha McGee Starks, dramatic soprano. A Community Concert Series of three concerts will also start in

February, featuring Columbia artists. The Symphonic Orchestra Associates and the Peninsula Music Club are jointly sponsoring the series. The noticeable awakening of Bremerton to music appreciation is heartening.

The music department of the Bremerton High School presented a very fine Christmas concert under the directorship of Richard Berg. The 'Symphonic Miniature' written by George McKay, associate professor of music at the University of Washington, was featured, with the composer present; and after the concert the orchestra played a new composition by Mr. Berg for Mr. McKay.

The Music Booster Club, composed of parents of students in the music department, served refreshments to the students taking part. This club has for two years provided a \$50 scholarship entitling the holder to attend the annual All-State High School Music Camp at the State College of Washington. For the coming summer the club will provide two scholarships. Mrs. Nelson E. Lytle is president.

Operas Are Studied

The Peninsula Music Club, Mrs. Esther Jonhson, president, gives miscellaneous programs at monthly meetings. Opera history and stories are also being studied. Mrs. Madge Garland is chairman for the club's junior branch which begins its second year with twenty-two junior high and high school students composing the membership.

The Women's Choral Society of thirty voices, directed by Scott Prowell, was heard in a very fine Christmas concert in the First Methodist Church. The members are now working on a program to be given in the Spring.

BALLET THEATRE SEEN IN PORTLAND

Company Dances in Civic Auditorium—Art Museum Concerts Continue

PORTLAND, ORE., Feb. 5.—The Ellison-White Bureau introduced the Ballet Theatre in the Civic Auditorium filled to capacity on Jan. 16. Technical proficiency and exquisite grace characterized the portrayals of the choreography by Anton Dolin and Michel Fokine in 'Aurora', 'Pas de Quatre' and 'Bluebeard'. Difficulty in railway transportation caused the cancellation of an afternoon program.

Among recent Sunday concerts of the Arts Bureau managed by Harold C. Sproul, at the Art Museum, were a program by Ruth Lorraine Close, harpist, and Lucille Miller Heimrich, soprano; the appearance of Lincoln High School's a cappella choir led by Eleanor Tipton; and a musicale by Genevieve Dum, soprano, and Dorothy Vogel, pianist. The Monday Musical Club, Mrs. F. R. Hunter, president, also presented its choral and piano departments at the Museum. The former was directed by Albert E. Jones and the latter by David Campbell. The chorus collaborated in two numbers with dancers from the Ballet House, of which V. Dare is leader.

Leo Silvera, tenor, gave a lecture 'Present and Post War Problems of Singing Teachers', followed by vocal solos, at the January meeting of the Portland district of the O.M.T.A. JOCELYN FOULKES

Tacoma

All-Star and Hamrick Series Present Eight Events — Civic Music and Ladies Musical Club Plan Programs—Tacoma Symphony Led by Linden

By KATHERINE HUNT

TACOMA, WASH., Feb. 5.

ALTHOUGH wartime activities are demanding more and more attention from private citizens the 1942-43 music season in Tacoma is experiencing splendid support. In many instances it is reaching many new listeners, attracting workers who have come from other parts of the country to enlist in this city's war industries.

With Fort Lewis and McChord Field near by, audiences are always sprinkled with uniforms. Exceptionally fine musical talent also has been discovered at the military centers and soldier musicians have been generous in offering their services for local programs. In turn Tacoma musical organizations give much time to entertaining the military.

Nearly a score of artists, most of them from the top ranking stars, will have been heard here this season.

The All-Star Series and Hamrick Theaters have eight attractions on their list. The Platoff Don Cossacks, Ballet Russe de Monte Carlo, Albert Spalding, Richard Crooks and Marian Anderson already have been heard and the Nine o'Clock Opera Company, Paul Robeson and Josef Hofmann are yet to come.

Civic Music already has presented Jan Peerce and Bidu Sayão with Robert Casadesu and Isaac Stern on the Spring list.

The Tacoma Philharmonic, conducted by Eugene Linden, has brought Mona Paulee, Lamar Crowson and Theo Karle as guest artists and Dorothy Eustis will be pianist for the concluding concert. Mrs. Mary Humphrey King, executive secretary of the Philharmonic for three years, now is president-manager.

For its spring chorus concert the Ladies' Musical Club, Mrs. W. F. Coors, president, will present as guest artist Hugh Thompson, baritone, originally from Tacoma, who is a member of the New Opera Company and the Chautauqua Opera Association.

The Puget Sound Symphony, Louis Wersen conductor, already

Oakland

(Continued from page 273)

widely attended by the entire Bay area citizenry.

Twilight Musicales

Margaret Howard, manager of the Berkeley Twilight Musicales, has three more attractions on her spring list: Joyzelle Ray, pianist, Feb. 28; Neure Jorjorian, soprano, March 3; and Thelma Hughes, Hawaiian pianist, in April; with a probable choral concert to end the series in May. These concerts are all given in the Berkeley Womens City Club and present West Coast artists.

The Orpheus Club, a male chorus, is celebrating its fiftieth anniversary. More than 100 will sing at the concert on March 16, with several former members returning to take part. Robert Newell, an early director, will come back to conduct several of his compositions. The final concert will be given early in June. Roy Wickman is the new club president, Mynard Jones its director and Mildred Randolph Strand the accompanist. The usual three or four concerts are planned for next season.

The Unruh Philharmonic Chorus of mixed voices, with David Unruh as director and Caroline Unruh as accompanist, will hold an Easter sunrise service with soloists, and on May 2 will give Haydn's 'Creation' in Oakland Auditorium Theater. Next December the chorus will repeat its project of this year—two performances of 'The Messiah' on the same day with different soloists. On April 23 the large choir of Park Boulevard Church will sing Stainer's 'Crucifixion' under Mr. Unruh's baton. On June 27 the annual concert of new compositions, including works by local composers, will be given. The 'California Nightingales,' Caroline Unruh, coach, are giving numerous programs in Eighteenth Century costumes for the U.S.O. Army and Navy.

In the Public Schools

The new supervisor of music in the Oakland public schools, Robert A. Choate, is a graduate of Cornell College and Northwestern University. In the last-named, he was assistant to the dean of music, John W. Beattie, and for four Summers a member of the teaching staff. Prior to taking up his work here, Mr. Choate was active in the Spokane, Washington, school system, and was president of the Washington State Music Educators Association. In addition to his work with ten senior and fifteen junior high schools here, Mr. Choate will place emphasis on instrumental instruction in the elementary schools, and carry on the study of general musicianship throughout the system. He has put into motion a plan for carrying ensemble playing from the schools into the pupils' homes. On May 13 the East Bay high schools combined chorus will present a concert in Auditorium Theater. In June the junior high schools will hold a music festival in the Auditorium Arena (seating some 6,000). The program will be entitled 'Three Men Sing' and will feature the chorus of 1,200 and a large orches-



Dr. William Odell, President and Program Chairman of the Oakland Forum

Jessica Marcelli, Conductor of the Berkeley Young People's Symphony

tra combining the junior-high groups.

For the Summer and early Fall, war conditions permitting, Edgar M. Sanborn, city forester and park administrator, plans a splendid series of outdoor Sunday afternoon concerts in the beautiful Woodminster Theater, Joaquin Miller Park. Situated about six miles from the center of the city and overlooking San Francisco Bay, the theater tops a rise from the main highway which is reached by steps adjacent to a waterfall of 100 feet. The stage is forty by eighty feet, with remote console control of light and sound. The theater's seating capacity is 2,500 for the lower section and 5,000 for the upper bowl. It is the outgrowth of a memorial plan for California writers and is dedicated to them, built through the WPA program and supervised by Mr. Sanborn. Last Fall, the first of a concert series was inaugurated therein by the Oakland Symphony, and Mr. Sanborn announces a Spring series with the same orchestra and small ensemble groups. Possibly closing the series will be a 'Life Cycle Pageant' on Sept. 26 presented by Juanita Miller, daughter of the Sierra poet, with original songs orchestrated by Florence Colby Battram, of the California Composers Society, and with a ballet under Raoul Pause, all under the direction of Orley See.

Clubs as Work Shops

Five long-established music clubs of the area will function chiefly as work shops for their members—the Berkeley Piano Club, the Etude Club, the Piedmont Musical Club, the Amphion Club and Alpha Mu, honor music society of the university. The Alameda County Teachers Society will meet monthly in members' homes, presenting largely their own membership in forum discussions and concerts—with the annual benefit fund tea planned for late in the Spring.

The Womens' City Clubs of Oakland and Berkeley each have auditoriums, seating nearly 1,000; and each has a club chorus which gives holiday and Spring concerts. Each also has a lively music section presenting occasional guest artists as well as club members.

The California Federation of Music Clubs through its chairman, Edna Corneill Ford of Oakland, continues to collect musical instruments and records for the service camps. Practically all the musical organizations, as well as private studios, provide frequent programs for the various hospitality houses and the camps which are legion in the Bay area.

Long Beach

(Continued from page 273)

was the Long Beach representative of MUSICAL AMERICA. Maurice Eisner, well known musician, donated \$1,000 to this fund for scholarships and to aid deserving students of music. A part of this fund has been used to purchase war bonds.

The Woman's Music Club under the leadership of Esther Scott Bly, president, and Marcia Rinquest, program chairman, is investing in war bonds. This club is also contributing to the war effort of the community in many other ways.

The Guild of Woman Composers, Gladys Comstock Smith, president, presents original compositions at its monthly meetings.

The Morning Choral Club, Rollo Alford, director, gives two annual concerts in the Municipal Auditorium, assisted by guest soloists.

These clubs belong to the State Federation of Music Clubs, of which Mrs. Roy Harmon Wolfers, resident of Long Beach, is president. Material for a national broadcast entitled 'A Festival of the Air' is now being assembled by Mrs. Wolfers to replace the usual musical programs at the May Convention of National Federation of Music Clubs. Participants will be Californians. The program will coincide with Music Week.

Choristers Are Popular

St. Luke's Choristers, directed by William Ripley Dorr, continue their cinema work in Hollywood, where they were featured in the pictures "Mrs. Miniver" and "Random Harvest," besides appearing in local church and concert programs.

Ware-Hazelton is presenting a group of popular operettas in Concert Hall this season, with Jean Ann Gallivan as local representative.

The Dickenson Choral Club, Nina Wolf Dickenson, director, presents many club programs. As general chairman for Music Week in Long Beach, Mrs. Dickenson is preparing a full schedule of interesting events.

Clifford Ellison's Greater Artist Series brings three visiting artists this season: Richard Crooks, Feb. 12; Marian Anderson, Feb. 23, and Sergei Rachmaninoff, March 16.

The Long Beach Auxiliary of the Woman's Committee for the Philharmonic Orchestra Association of Southern California, Mrs. R. D. Bowman, chairman, precedes each pair of concerts with a morning salon. A youth's concert will be presented by the auxiliary on Feb. 27.

Endorse Certification

The Long Beach Branch of the Music Teachers Association of California, Mae Gilbert Reese, president, is enthusiastically supporting the California Plan of Certification of Teacher-members.

The Navy Chapel Choir, a unique group of twenty Long Beach wives of service men, some of whom are listed as dead or missing, have contributed to war victory programs, in addition to carrying on chapel duties. Mrs. Fred C. Roepke is the director.

A new cultural group is the

Allied Arts International, Madrid Lambert Jeffres, founder and president. Among its members are Mme. (Alfred) Lillian Hertz, concert artist, and other outstanding musicians. An award of twenty-five dollars in cash and gifts is offered for a symphonic composition, or work for a smaller ensemble, to be used as a background for the war poem, 'Lament and Prophecy' written by Ruth Forbes Sherry, a member of the organization.

Los Angeles

(Continued from page 235)

not far from the red stucco house of Leopold Stokowski, will play here March 14. Jan Peerce, who made his Western debut in Hollywood Bowl, will sing at the Auditorium on March 16. Dorothy Maynor is to come back March 24. On March 30 Risè Stevens will come again for a concert. Zino Francescatti, violinist, will make his Los Angeles first appearance April 13. Helen Traubel is to come back for a re-engagement April 20. Nelson Eddy will sing here on April 30. Artur Rubinstein is announced to come on May 2. The dancers Veloz and Yolanda will perform here May 8, closing Mr. Behymer's season.

Among the Colleges

Colleges in Southern California are presenting artists. At Occidental College, Luboshutz and Nemenoff will play on March 3. Jacques Cartier will dance on April 7 and on April 16 Helen Traubel will appear. Thorne Hall is one of the finest college auditoriums available. Dr. Remsen E. Bird, the college president, takes an active part in presenting young artists there.

At Claremont Colleges there is a large auditorium, Bridges Hall which is utilized by residents in nearby towns as well as by the students. Richard Crooks will sing there Feb. 18. An appearance of Zino Francescatti is arranged for April 18.

In Ontario the series at Chaffey Junior College is sponsored by the citizens and the school. José Iturbi is to appear on Feb. 9, and Helen Jepson on March 11. In Santa Ana, where the music-loving pioneers settled many years ago there is a flourishing artists' series. Richard Crooks will sing there, with William Primrose playing the viola, on Feb. 23. Jacques Cartier, dancer, is engaged for April 13.

At Redlands University, announcements are: Richard Crooks, Feb. 18, and Zino Francescatti, April 18.

It is obvious that the war has had no injurious effect on standards, but it has made necessary the travelling about of orchestral ensembles and artists in order to take the music to the people.

A San Francisco Opera season in November is expected, as a result of the financial success of last Fall.

LEO	RADIO
SILVERA	CONCERT
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415 Auditorium Bldg., Los Angeles	



Mrs. William H. Hansen, President of the MacDowell Club in Lexington



Carl A. Lampert, Conductor of the Lexington University Symphony

Lexington

By CHARLES G. DICKERSON

LEXINGTON, KY., Feb. 5.

WITHOUT appreciable curtailment, Lexington's music season is being carried on as in normal times, again bearing out the axiom that music is a universal need in times of national stress.

Through the medium of the Community Concert Series, five artists have appeared before sold-out houses. While scores of concert subscriptions have been relinquished by former members who have entered the armed services or taken up defense activities elsewhere, the ticket sales for the season compared with the top figures of seasons past. On the series were Julius Huehn, baritone; Adolf Busch and Rudolf Serkin in a sonata recital; Helen Traubel, soprano; Yehudi Menuhin, violinist, and Artur Rubinstein, pianist.

Affairs of the concert group this season are in charge of Mrs. William V. Judson, acting president, and Mrs. I. D. Best, executive secretary. R. D. McIntyre, who has served for ten years in the capacity of president, is now with the armed forces. Officers and directors of the association already are planning to continue the series in the season of 1943-44.

Free Concerts Are Popular

Following a custom of years' standing, the University of Kentucky is again offering a series of fifteen Sunday afternoon recitals, which are given free to students, faculty members and townspeople. Firmly established with Lexington music lovers, these concerts attract capacity audiences to the campus practically every Sunday during the Winter season. Guest artists presented by the university this year were Kurt Baum, tenor; Helen Olheim, contralto; Erno Valasek, pianist, and the Curtis String Quartet.

Other programs are presented by the university's two glee clubs, its symphony orchestra and sinfonietta, and members of the school music faculty. Carl A. Lampert again is conducting the symphony orchestra, rounding out more than twenty years in this capacity. Alexander Capurso organized the sinfonietta of twenty-five advanced players and is the director. Mildred S. Lewis is director of the women's glee club of sixty voices. Donald W. Allton, a former member of the University of Kentucky music faculty, resigned in mid-year to become director of music at

Community Concerts Draw Capacity Audiences—University of Kentucky Presents Guest Artists at Sunday Recitals for Faculty and Students—Symphony and Sinfonietta and Other School Groups Present Programs—Clubs Also Active

Mary Baldwin College, Staunton, Va.

Musical activities Transylvania College are being carried on under the direction of Gwynn S. McPeck, who succeeded James E. Kovach. Mr. McPeck had made several appearances as conductor of the Transylvania a cappella choir of forty voices. While many student instrumentalists have entered the armed services, enough have remained in school to maintain a chamber orchestra.

The MacDowell Club, with a membership of more than 100 of the city's musicians and music patrons, has for its president Mrs. William H. Hansen, a leader in the community's musical life. The club presents monthly programs by resident and guest artists.

GOOSSENS FORCES VISIT LOUISVILLE

Cincinnati Symphony Gives Second Concert with Rosa Tentoni as Soloist

LOUISVILLE, Ky., Feb. 5.—The Cincinnati Symphony, under the baton of Eugene Goossens, presented its second concert of the current season at the Memorial Auditorium on Jan. 19, with Rosa Tentoni, soprano, as guest soloist.

Opening the program with the Overture to 'Oberon' by Weber and following it with the ever-popular 'Unfinished' Symphony of Schubert, the orchestra played with the beauty that Louisville has come to expect.

Mme. Tentoni sang in two operatic arias, the 'Batti, Batti' from Mozart's 'Don Giovanni', and 'Ritorno Vincitor' from Aida. As an encore she added 'Ouvre ton Coeur' by Bizet. Mme. Tentoni's second group of songs included 'Le Nil' by Leroux, 'In the Silence of the Night' by Rachmaninoff, and the 'Tarantella' by Rossini.

Completing the orchestral portion of the program were two scenes from 'Iberia' of Albeniz, transcribed for orchestra by Arbos, 'Ports of Call' by Ibert, and the French Military March from the Algerian Suite of Saint-Saëns.

H. W. HAUSCHILD

Phi Mu Alpha Elects Officers

Officers for Phi Mu Alpha Sinfonia Fraternity were recently elected for the 1943-44 biennium. Alvah A. Beecher, of the University of Idaho, Moscow, Ida., was named Supreme President. Other officers include: Supreme Vice-President, Albert Lukken, University of Tulsa, Tulsa, Okla.; Supreme Secretary-Treasurer, Charles E. Lutton, of Chicago, Ill.; Supreme Historian, Tolbert MacRae, Iowa State College, Ames, Iowa; and member of the executive committee, Norval L. Church, Teachers College, Columbia University, N. Y.

Kentucky



Robert Whitney, Conductor of the Louisville Philharmonic

Thuman Concert Series to Present Major Artists—University of Louisville Chamber Society to Bring Three String Quartets—Robert Whitney to Close Philharmonic Season with Chorus Assisting—Three Events Remain in Series of Community Concerts, Cincinnati Symphony to Appear Under Goossens

Louisville

By H. W. HAUSCHILD

LOUISVILLE, KY., Feb. 2.

FIRST among the promised musical events in Louisville for the latter half of the season is the concert of Sergei Rachmaninoff on Feb. 15 in the Memorial Auditorium under the auspices of the Thuman Concert Series.

The University of Louisville Chamber Music Society has arranged, at the Playhouse on Belknap Campus, for programs of three outstanding string Quartets. The Budapest String Quartet was announced for Jan. 2. On March 17 the Coolidge Quartet will appear, and on April 15 the Stradivarius String Quartet is to be heard. Dr. Gerhard Hertz, of the University School of Music, prefaces each of these concerts with a lecture on the programs, together with the playing of the programs through recordings. This educational feature has done a great deal toward increasing the membership of the Chamber Music Society and improving the public attendance at their concerts.

The Louisville Philharmonic Society will present the Louisville Philharmonic, under the baton of Robert Whitney, and with John Powell, as soloist, on Feb. 8, at the Memorial Auditorium. The society will close the season with a joint program of the Louisville Chorus and the Philharmonic on April 5.

Guest Artists to Come

The Community Concert Series has three concerts scheduled for the second half of the season: Yehudi Menuhin, Feb. 3; a concert version of 'The Marriage of Figaro', March 16, and Astrid Varnay, April 28. This series has been very popular. Audiences at previous concerts this season have exceeded seating capacities.

The Cincinnati Symphony will give the last of three concerts this season on April 13. Each year finds Eugene Goossens and the orchestra greater favorites with Louisville audiences. Especially is this true of the afternoon concerts given each season for the benefit of school children.

The Little Theater of the Dance, under the direction of Lillias Courtney and Kenneth Hargrave Smith, will present a Spring program consisting of two new ballets, and two

revivals. One of the new ballets, with choreography by Lillias Courtney and music by Robert Hutsell, has for its libretto a parody on the modern detective story. The other will be a children's ballet. This group, which have supplied dancers to several of the nationally known ballet companies, has always provided Louisville audiences with splendid programs.

LOUISVILLE HEARS HOFMANN RECITAL

Pianist Plays After Fifteen Years—Vronsky and Babin Also Appear

LOUISVILLE, KY., Feb. 5.—After fifteen years absence, Josef Hofmann returned to Louisville as concert pianist on Jan. 20 at the Memorial Auditorium, under the auspices of Louisville Community Concert Association. Opening his program with the Variations in D Minor by Handel, the major offering was the Waldstein Sonata of Beethoven. Possibly more interesting to the audience were two compositions by the pianist: 'Elegy' and 'Kaleidoscope'. The 'Elegy', one of Dr. Hofmann's latest compositions, was enthusiastically received.

The program also included four selections of Chopin, 'Nenia' of Sgambati and the 'March' from 'The Love of Three Oranges', by Prokofiev.

In November, Vitya Vronsky and Victor Babin, duo-pianists, gave a recital at the Memorial Auditorium, playing the Sonata in C Minor by Bach, followed by the Chorale, 'Jesu, Joy of Man's Desiring', in a special arrangement by Mr. Babin. At special request the Mozart Rondo in D, for two pianos, was included. The high point of the evening was the Suite No. 7, Op. 17, by Serge Rachmaninoff. The Rachmaninoff 'Polka Italien' was given as an encore. The remainder of the program consisted of a Sonata of Poulenc, a Waltz of Tchaikovsky, and the 'Rosenkavalier' Waltzes of Richard Strauss in an arrangement by Mr. Babin.

H. W. HAUSCHILD

Anne Brown Sings in Pittsburgh

PITTSBURGH, Pa., Feb. 5.—The Young Men and Women's Hebrew Association brought as newcomer here Anne Brown, soprano star of 'Porgy and Bess', in a most effective song recital including Bach, Handel, German Lieder, and excellent English songs. The Don Cossacks gave a rousing close to January concerts.

J. F. L.

Lindsborg

By EMORY LINQUIST

LINDSBORG, KAN., Feb. 5.

THE seventh decade of continuous history for the Bethany Oratorio Society will be initiated during the present season. It was in 1882 that the Lindsborg and Bethany Society was organized. More than 8,000 individuals have held membership in the organization which has sung Handel's 'Messiah' on 175 occasions in this central Kansas town.

The usual festival will be held during the traditional period of Holy Week, April 18-25. Dr. Hagbard Brase will enter on his twenty-eighth season as director. Arvid Wallin will serve as assistant director and organist, and Joseph Kirshbaum as conductor of the Bethany Symphony. Oscar Lofgren, dean of the College of Fine Arts, will plan the program for the week.

A large number of men who belonged to the chorus of 500 are in the armed services, but present indications point to a well-balanced chorus. The tradition of good music is well-established, and a new generation has taken up the songs of their fathers.

Orchestra and Choir Appear

The Bethany Symphony, the Bethany Band and the Bethany Choir have been presented in concerts during the year and will appear during the festival week. Recitals by students in the College of Fine Arts have proved interesting and valuable. The local chapters of Sigma Alpha Iota and Phi Mu Alpha sponsored the production of Victor Herbert's 'Naughty Marietta' before the Christmas holidays. Mr. Kirshbaum, violinist, and Mr. Wallin, pianist, were heard in a most enjoyable recital during the first semester.

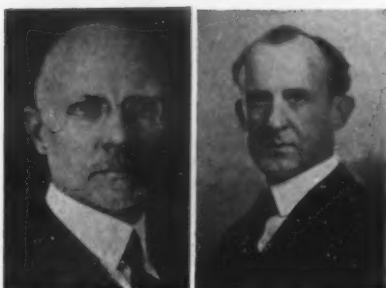
The Bethany Lyceum Committee presented the English artists, Viola Morris and Victoria Anderson in a recital at Presser Hall on Jan. 15.

Lawrence

(Continued from page 291)

consists of group organizations, musical or dancing. The General Plattoff Don Cossack Chorus, Devi Dja and the Bali Java Dancers, the Ballet Russe de Monte Carlo, the Kansas City Philharmonic conducted by Karl Krueger, the Coolidge String Quartet and Albert Spalding complete the list.

Faculty events include a joint recital by Joseph Wilkins, tenor, and head of the School of Fine Arts faculty, with his wife, Marie Wilkins, who has recently joined the Metropolitan Opera Association. There are recitals to be given by Irene Peabody, soprano, and Carl Kuersteiner, violinist, and Valdemar Geltech. Also to be heard are Jan Chiapusso, Allie Merl Conger and Ruth Orcutt, pianists. Miss Orcutt will feature Robert Palmer's recently composed 'Preludes' and a first performance of Carl Preyer's



Dr. Hagbard Brase, Conductor of the Oratorio Society of Lindsborg

Donald M. Swarthout, Dean of the School of Fine Arts, University of Kansas

'Theme and Variations'. Both composers are faculty members. Mr. Palmer, pianist, and Meribah Moore, soprano, are scheduled for a recital in which Mr. Kuersteiner will be heard in Mr. Palmer's composition for piano and violin.

All-Musical Vespers

An audience of 3,000 attended the All-Musical Vespers, notwithstanding gas rationing and the worst ice storm of the year. Heard on several occasions has been the University Symphony conducted by Mr. Kuersteiner. An outstanding event brought former members of the school, back on furlough, in a performance of Bach's Brandenburg Concerto in F, Beethoven's Fifth Symphony and numbers by a chorus of 300 sailors in the K. U. Unit. The University Band of ninety-five members has featured patriotic numbers. The recently organized Cow-Boy Band presented a musical 'Rodeo'. Then there is the new All-Women's University Band of seventy-five pieces to fill possible emergencies if the draft lowers the enrollment in men's organizations.

Fine programs are planned by Dean Swarthout for his A Cappella Choir of eighty-five members. The University Men's Glee Club, Mr. Wilkins, director, and the Women's Glee Club led by Miss Peabody are heard in the course of the season. Laurel E. Anderson and G. Criss Simpson, organists, are scheduled for recitals.

Music Week plans are not definite, but it is hoped that a series of choral and instrumental events will be featured during the last week in April.

Raymond Stuhl, teacher of 'cello, ensemble and theory, has been called into military service, his place being taken by his gifted wife, Alberta Stuhl, and by John Ehrlich, 'cellist.

BLANCHE LEDERMAN.

Pittsburg

(Continued from page 291)

tion will be the presentation for the thirty-first time of Handel's 'Messiah' on Sunday night, May 2, to close the music week. The festival chorus of 300 voices, again under the direction of Dr. McCray, and the festival orchestra will take part. The chorus includes students and townspeople from over the entire district who start practice for the Spring event in October.

Another main attraction is being considered for the week, but at

Kansas

present transportation problems leave it in the indefinite stage. If noted artists are not obtained for the third program, one involving resident artists, of whom there are many, will be scheduled.

The high school music competition, annually an attraction of Music week, may be another casualty of the war period this year, Dr. McCray says, with mileage rationing and limitations on train transportation probably preventing the attendance of the several thousands of high school students from Kansas, Missouri, Arkansas and Oklahoma, who usually take part. Later rulings of mileage rationing officials will weigh heavily in decisions regarding the music competition, which now is under the sponsorship of the Kansas State High School Activities Association as well as the Pittsburg College.

College Band Featured

For the first time in a number of years, the Teachers College this season has featured its band, under the direction of Oscar Stover, a newcomer to the college faculty, who has an outstanding record as band director in district high schools.

Mr. Stover has developed a fine organization, despite the fact that armed services and war efforts have claimed many young musicians in the district. In addition to appearing at football games the band gave its own public concert during the past holiday season.

Outstanding events of the Fall and Winter music season at the college included the appearance of Alec Templeton, blind pianist, before an overflow audience in College Auditorium, and the appearance of the festival orchestra and chorus in a community concert on Dec. 16, when Carl Busch's 'American Flag' and Saint-Saëns's 'Christmas Oratorio' were presented. Soloists were Marjorie Jackson, soprano; Lavon Graham Holden, contralto; Shirley Ainsworth, contralto; Claud Newcomb, tenor, and Otis Numaw, bass.

The local high school music department, which has a strong setup under the direction of Gerald Carney, also has seen its program curtailed somewhat by war activities, but has three big events scheduled for the next three months. First was the appearance on Feb. 5 of the marching band of seventy pieces in a concert program for the school patrons. This is one of the outstanding bands of the district.

As a patriotic novelty, Mr. Carney has scheduled the 'Victory Varieties' for March 6 to replace the usual operetta. In addition to orchestral and chorus items, the 'Victory Varieties' will feature patriotic musical skits, both comic and serious. This will be the first attempt at this form of musical entertainment in the high schools of the district.

Also scheduled in mid-April is a concert by all the individuals and organizations who will take part in the Spring music festival at the college, if war conditions permit the holding of Music Week.

"The war effort comes first," Dr.

McCray says, "but we will attempt to keep music in southeastern Kansas at as high a level as possible for the duration, and will swing back into our old schedule when possible."

Wichita

(Continued from page 291)

early in April. He will direct the string ensemble in a concert on Feb. 28. Included in the symphony program will be the 'Russlan and Ludmilla' overture by Glinka; the Mozart G Minor Symphony, the 'Rosenkavalier' waltzes of Strauss; the Chorale and Finale from Wagner's 'Meistersinger', and the Grieg Piano Concerto. Marguerite Campbell will be the pianist. String group features will be a suite by Lully, the 'Eine Kleine Nachtmusik' by Mozart and the G Minor Fugue of Bach.

Mr. Zerbe came to Wichita University this year from Hastings College, Hastings, Neb. He is a graduate of the American Conservatory of Music, Chicago, and formerly was with the Indianapolis Symphony.

Major Walter Duerksen, director of the University of Wichita R.O.T.C. Band, will present this group in a Spring concert early in May. Featured will be 'Les Préludes' by Liszt, and the third group of Mussorgsky's 'Pictures at an Exhibition'.

Aircraft Factory Has Band

Major Duerksen also is faculty director of the Downtown Division of the University of Wichita School of Fine Arts, of which Edward Turner is secretary. The downtown division announces a well-filled Spring schedule of student recitals. Besides his university activities, Major Duerksen is directing for the second year a sixty-piece band at the Boeing Aircraft Company factory.

Dean Lieurance has in rehearsal his 'Minisa' orchestra and chorus which will appear later in the Spring. Dean Lieurance also plans an appearance at Camp Phillips, near Salina, Kans.

Charles Finney, head of the fine arts department at Friends University, announces a strong Spring schedule to be climaxed during Music Festival Week early in May. The 'Singing Quakers', a choral group of ninety voices, will be supplemented by a civic chorus of 200 at a program at Friends. The Brahms 'Requiem' will be featured.

James Smith, professor of violin at Friends and director of the orchestra, will present his orchestra in a Spring concert on March 9, and also will present a number of senior students in recitals.

Grace Wilson, supervisor of music in the Wichita public schools, is directing an enlarged program in the public schools with emphasis on individual and small group participation in music. As the population of Wichita has doubled in the past two years, due to new defense industries, the school population is accordingly larger. A schedule is being developed in which all new students may quickly participate. One of the major enterprises of

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L. W. Upshaw,
Conductor of the
Great Falls Sym-
phony



E. Lawrence Barr,
Director of High
School Music in
Great Falls

Great Falls

By FLORENCE K. GUTHRIE

GREAT FALLS, MONT., Feb. 5.

NELSON EDDY will bring to a close a sold-out schedule of six events arranged by the Community Concert Association when he appears on April 15. Zino Francescatti, violinist, will play on March 23. The Don Cossack Chorus, Bidu Sayão, Draper and Adler and Moissaye Boguslawski appeared earlier in the season. Officers of the association are Mrs. R. M. Graham, president; Alex-

Air Force Trainees At- tend Concerts by Vis- iting Celebrities—Men in Uniform also Ap- pear with Local Sym- phony—Camp Perfor- mances Given

ander Warden, vice-president; Mrs. H. E. Chambliss, secretary; and Connie Anderson, treasurer. At each concert from fifty to 100 enlisted men from the Great Falls Airbase and Gore Field have been guests of the association.

Musical organizations carry on despite loss in personnel to the war effort. Directing the Tuesday Music Club's activities are: Mrs. C. L. Briggs, president; Mrs. Sam Chase Jr. and Mrs. Curtis Weissmann, vice-presidents; Mrs. H. M. Hamilton, secretary; Mrs. G. C. Calvert, treasurer; Mrs. Herbert Lowe, librarian; and Mrs. R. H. Straub, historian. The club, in its forty-ninth year, plans attractive programs in which the participants

will be Mrs. Mary Callahan, Lula Stevenson, Mrs. Sam Chase, Jr., Mrs. W. H. Fluhr, Mrs. H. M. Hamilton, E. Lawrence Barr, Ann Anderson, Mrs. A. W. Engel, Mrs. Carl Horn, and Mrs. J. W. Agnew. For the second year the club sponsored the joint high school and federated community choir presentation of Handel's 'Messiah' under the direction of E. Lawrence Barr.

Orchestra Visits Camps

The Great Falls Symphony, directed by L. W. Upshaw, makes up its fifty per cent loss in personnel to the armed forces with talented service men stationed here, and continues to present regular concerts of excellent caliber. In addition, weekly trips to army camps are made.

The program of the Apollo Male Chorus, also directed by Mr. Upshaw, calls for weekly trips to camps where programs of popular, western, Indian and other music provide a variety of entertainment. Both the chorus and orchestra will participate in the radio festival
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A. H. Weisberg,
Conductor of the
Montana State
University Sym-
phony



John Crowder,
Dean of the
Montana State
University Music
School

Missoula

Music Week Plans Ex- pand Celebrity Course Schedules By Four Attractions—Univer- sity Discontinues Three Campus Events

By ASTRID ARNOLDSON

MISSOULA, MONT., Feb. 5.

MUSIC goes on in Missoula, some of it exactly as in normal times, most of it under conditions imposed by the war or designed especially to meet new needs created by the war.

The Community Concerts Association, headed by Oakley Coffee, scheduled its usual four attractions, of which two remain to appear: the Budapest String Quartet on Feb. 18, and the pianist, Robert Casadesus, on Feb. 26. The membership drive for 1943-44 begins on the latter date.

Music Week plans, though still unofficial, pending the first meeting of the general civic committee in February, are expected to follow and expand from the pattern of last year's celebration. The success of the massed church choir concert which opened the 1942 Music Week makes it virtually certain this event will be repeated, and a radio series, school programs and inter-organization events like last year's are generally favored. The Missoula Music Teachers' Association, of which Montana State University's music dean, John Crowder, is president this year, takes the lead in calling together the civic committee, which includes representatives of every group that wishes to participate.

The University has discontinued for the duration three major annual campus musical events: the State High School Solo and Small Ensemble Festival and its own operetta in the Spring, and the Nite-club party usually staged in January by the Music Club for the benefit of the Music School Foundation Student Aid Fund.

Other activities have grown, however. The music school faculty gave a series of radio recitals during January, and also moved its weekly non-broadcast series to a downtown hotel, where the programs are being presented as a community project under the auspices of the AWWVS. February of-

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Butte

Community Concert As- sociation Brings Solo Artists and Ensembles —Large High School Band Gives Notable Performances

By PHYLLIS STORER

BUTTE, MONT., Feb. 5.

MUSIC lovers have enjoyed a number of concerts arranged by the Community Concert Association. The first attraction was the Don Cossack Chorus under the leadership of Serge Jaroff. Next came Paul Draper, dancer, and Larry Adler, harmonica player, assisted by John Colman, pianist. In January Moissaye Boguslawski gave a piano recital in the Fox Theatre. The series will end with a concert by Helen Traubel, soprano of the Metropolitan Opera.

The Butte High School Band and Orchestra, under the able direction of H. J. Schiesser, have thrilled their audiences with outstanding performances. The band consists of some 120 members; there are seventy players in the orchestra. Mr. Schiesser will present his forces again in the near future.

Eleanore Tenner, director of the Butte High School voice department, has been active. She gave a Christmas pageant, 'Peace and Joy on Earth' with five singing groups participating. Accompanied by her singers, Miss Tenner will attend the state music festival to be held late in the Spring.

The Butte Male Choir under the direction of Francis T. Lester contributes regularly to various programs.

Sam Treloar, director of the Butte Mines Band, will present his forces in weekly outdoor concerts in the Summer.

Mrs. Harry C.
Carpenter, Presi-
dent of the Bil-
lings Community
Concert Associa-
tion



Billings

Music-Lovers Within Radius of 125 Miles Attended Community Course—Midland Sym- phony to Present An- nual Concert

By KATHRYN WRIGHT

BILLINGS, MONT., Feb. 5.

MUSIC, the language of all peoples, becomes a bond of unity between a nation and its allies in wartime. Foundations for a common understanding are being laid by renowned artists who bring the best of the world's music to audiences in this country. Billings has been fortunate in this respect, for under the auspices of the Community Concert Association, now in its eleventh season, Paul Draper and Larry Adler appeared here in November and Moissaye Boguslawski in January. Mildred Dilling's concert is scheduled for Feb. 23, her birthday. Paul Robeson will sing in March.

Mrs. Harry C. Carpenter, president, arranges the association's schedule of artists, aided by a corps of officers: Peter Rowan, first vice-

president; Mrs. P. S. Goan, second vice-president and campaign manager; Mrs. W. D. Pasco, secretary, and J. E. Vogel, treasurer.

Community Concert audiences comprise citizens of Billings and surrounding communities within a radius of 125 miles.

For the twelfth year the Billings Messiah Chorus, under the direction of Mrs. H. R. Best, brought its Christmas gift to the community with the singing of Handel's oratorio. On Good Friday night the chorus will sing 'The Seven Last Words of Christ' by Dubois. Brahms's 'Requiem' will be the choral contribution to Music Week.

Ensembles Are Active

The Midland Symphony, directed by C. V. Ridgely, will present its annual public concert in the spring. Paul Enevoldson is concert master. The orchestra, which was organized to play at the dedication of the Eastern Montana State Normal School on April 14, 1936, brings inspiration to music groups in smaller towns of the Midland Empire in which it plays during the year.

Julius Clavadetscher's String Ensemble, assembled for the sixteenth year, plans a number of programs for the spring.

With the thought in mind that music in educational programs can do much to strengthen our democracy, music groups in schools continue their programs of activities and are getting ready for Music Week. The High School Chorus, directed by Charles Cutts, is scheduled to repeat its Victory Concert of December, to which admission was gained by the purchase of war savings stamps and bonds. The Billings Polytechnic Institute Band gave a concert in the holiday season and other performances will be heard in the spring. For Music Week, Carl S. Carter, leader, plans to present the band and choir together.

Emporia

(Continued from page 291)

work, entitled 'The Song of the High Plains,' was broadcast in the patriotic series. The Madrigalians, too, will appear in a formal concert in the Spring.

Musical activities, along with all other activities at the College of Emporia have been greatly curtailed by the loss of men to military services. The twenty-sixth annual Christmas vesper service was held despite this loss, and D. A. Hirschler, head of the music department, announces that every attempt will be made to present the 'Messiah' at Easter, as the school has done for many years. The college orchestra, the glee clubs, a string quartet and other instrumental and vocal groups provide musical entertainment for the school and give many performances for civic groups.

Summer Band Concerts

The Emporia Municipal Band, under the direction of Ormond R. Parker, has forty members and expects to make about forty appearances this year. The band plays for parades, civic entertainments, war bond rallies and the annual Emporia Festival. In past years it has appeared at nearby rodeos and fairs. The out-door Summer concert season of the band will begin on June 4 and close on Aug. 27, with concerts presented weekly in the various city parks, weather permitting, and in the Civic Auditorium during stormy weather. Plans are being made to broadcast these concerts over the Kansas network, as was done last Summer.

Another Emporia musical organization is the Business Men's Chorus of twenty members. The group is directed by Marshall Randall, an Emporia insurance salesman, who, like four other singers in the chorus, is a charter member of the fourteen-year-old organization. The chorus appears before civic groups and at programs in near-by towns.

Junior Club Appears

A new musical organization, the Junior Music Club, made its appearance in Emporia last year. This organization is composed of two divisions, one for musicians of high school age and one for grade school children, and is sponsored by the Senior Music Club. The purpose of the club is to encourage young musicians to improve their talents. The membership of the combined organizations, granted through try-outs, totals approximately forty-five. Members whose ages range from seven to seventeen, work on various projects in harmony and original compositions, for which rewards will be given in the Spring. Plans include a public recital given by the members, featuring original compositions.

The Fall and Winter program of the Women's City Club has featured a number of musical artists. The last of these performers, Henry Scott, humorist and pianist, appeared as a guest on Jan. 26. While no more musical artists are scheduled at present, club members promise more soon.



Alvaretta Enman,
President of the
Colorado Springs
Music Club

Dr. Fred S.
McKay, New
President of the
Civic Music Association

Colorado Springs

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list, to fulfill engagements in the United States later this season.

The a capella choir, and band and orchestra of the Colorado Springs high school have kept up their activities, and Colorado College musicians are active in the same fields. A production of 'Carmen' was given early in December by the college forces under the direction of Peter Page.

Fine Arts Conference

The annual Fine Arts Conference held last July was an extraordinary success. This was sponsored by the local Fine Arts Center and Colorado College. A series of chamber music programs consisted of works by Aaron Copland, David Diamond, Bohuslav Martinu, Robert Gross, Charles Ives, John Verrall, Roy Harris and others. The high point of the conference was a lecture-recital given at the Antlers Hotel by Maurice Evans on the subject of Shakespeare and war. Distinguished painters and writers joined the actors and musicians in this three-day conference.

Of special interest is a series of four concerts to be given at Camp Carson service clubs. Artists who will appear in these events will include Honora Bailey McKay, soprano; Margaret Foote, violinist; Wyborn Foote, baritone; the High School A Capella Choir under the direction of Don Haley; James Sykes, pianist; Robert Gross, violinist; Peter Page, bass, and the Colorado College Lyricchorus under the direction of Charles Goodnight.

Both the Colorado Springs Music Club and the American Music Society have conducted a full program of monthly concerts. Alvaretta Enman is president of the Music Club. Mrs. W. B. Kice heads the American Society. J. S.

Wichita

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the Spring season for the public schools will be sponsored during Music Festival Week the first week in May. Noble Cain of Chicago will direct a combined intermediate and senior high school chorus of 600 voices in a program to be presented at the Forum the last night of the week.

William F. Floto, Wichita impresario, has brought numerous artists to the city during the season. On the Spring list are: Lawrence

Tibbett, Feb. 5; the Boston Opera Company, Feb. 25, and Nelson Eddy, March 9. Mr. Floto opened his season here with 'La Bohème' by the Charles L. Wagner Company.

Denver

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for the many military posts near Denver, as do the various musical organizations of the school.

The Denver Grand Opera Company announces its annual presentation of opera on May 10, 11, 12 and 13. Again we are indebted to Mgr. Bosetti for making this event possible. The annual opera is offered for the benefit of the Catholic charities and each year fills the Auditorium to capacity. The soloists are chosen from the ranks of Denver singers, and the chorus and orchestra under the fine guiding hand of the Mgr. Bosetti give us a fine presentation each year. The opera this season will be 'Rigoletto'. Francesco Valentino, a Denver boy and member of the Metropolitan Opera, will sing the title role at two performances. Nichola Berardinelli, of the Chicago Opera Company, will sing the role on alternate nights. Mgr. Bosetti plans to give a new liturgical mass, 'Cor Jesu Fons Vitae', by Alberto Bimboni, at Easter time.

Chamber Works Given

Following the custom of many years, the Allied Arts will offer a series of musicals at Chappell House on Saturday afternoons. The first Saturday of each month the Denver String Quartet, Henry Trustman Ginsburg and Richard Sears, violinists; Charles Sherman, violist, and Frank Johns, cellist, present important quartets. On the third Saturday, instrumental trios and ensembles are presented, the alternate Saturdays being devoted to recitals by resident or visiting soloists.

The annual concert for the benefit of the Teachers Welfare Fund will be presented by the Denver Teachers Chorus, the Singing Schoolmen, and the Denver Teachers Orchestra early in April. As in preceding years, the high school musical organizations will be heard in Sunday afternoon concerts at the various high schools. These programs are presented free to the public. As the culminating effort of the year, the schools will hold their annual May Festival during Music Week. The schools are also active in presenting radio programs each Saturday morning.

Junior League Comes Forward

The Junior League is sponsoring a program especially designed to interest children of junior high school age. Antonia Brico has been engaged to conduct the series, which will be known as 'Adventures in Music'.

The Tuesday Musical Club is continuing its fifty-third year of uninterrupted service to the community. The club features a ladies' chorus which is conducted by Jane Crawford Eller. The annual program, open to the public, will be offered in April.

The Colorado State Music

Teachers Association, Dorothy Jaeger Bres, president, plans a series of district meetings in lieu of their state convention for the duration. The Denver Branch meets monthly. Margaret Gardner, chairman, has planned a series of unusual meetings for the remainder of the year.

A series of programs devoted to organ and choral music is planned by the Colorado Organists' Guild. These programs are open to the public without admission fee.

Among the most active musical clubs in the city is numbered the Denver Musicians Society. Mrs. Arthur F. Ragatz, president of the organization, announces a program of great interest for the Spring. The February program will be given by the various choir and string ensembles of Denver University. In March the program will be devoted to South American music. The April meeting will bring a program of Easter music and the May session will be devoted to excerpts from grand operas. All programs are held at Chappell House and have an important place in our musical life.

FINE MUSIC HEARD AT GRAND JUNCTION

Mesa College Symphony Furnishes Outstanding Programs in Colorado Center

GRAND JUNCTION, COLO., Feb. 5. —In spite of the fact that seemingly unsurmountable obstacles face the musical life of Grand Junction, the heads of musical organizations of this city have been successful in revamping previous plans, in making necessary substitutions of both personnel and music, and in overcoming the myriad inconveniences that beset the musical activities of a community in time of war.

First and foremost in importance in the musical events of this city have been the concerts of the Mesa College Symphony, college-civic organization of eighty players under the direction of Lawrence Sardoni, head of the music department at Mesa.

Because of the recent depletion of male voices it seemed advisable to discontinue for this year the annual presentation of Handel's 'Messiah' by the Grand Junction Oratorio Society (chorus of 300, orchestra of eighty). However, in place of the oratorio the college music and art departments combined in presenting a concert of great Christmas music which was most impressive.

The Wednesday Music Club, affiliated with the National Federation of Music Clubs, presents two outstanding public concerts each year. In addition to this, the club is active in supporting and aiding other musical activities.

No résumé of the musical activities of this city would be complete without mentioning the superb work being done in the secondary schools by Charles J. Steen, William Sorensen and Goodsell Slocum, all talented artists in their own rights. These men are building well the solid foundation upon which must rest the future success of our now outstanding civic music organizations. JOHN C. KENDAL

Flint

Community Music Association Links Activities with 'Defense Concerts' — Opera Group Plans 'Otello' — Many Choral Clubs Are Busy

By ELAINE HUBER

FLINT, MICH., Feb. 5.

EXPANDING every effort toward a speedy victory through the production of war materials, this industrial city is nevertheless maintaining its cultural pursuits in music and kindred arts.

Adding to its extensive activities as coordinator of local enterprises, the Flint Community Music Association is relating all the programs of its member groups to the War Time Civic Music Committee under the general heading of 'Defense Concerts'. The committee functions under the supervision of Dr. W. W. Norton, organizer and director of the association.

A shortage of men for choral work has necessitated a change in plans for the Flint Civic Opera season. Verdi's 'Otello' is being prepared as a new work in the repertoire; the performance is tentatively set for the last of March. All the participants will be Flint musicians.

Far from curtailing its attractions, the St. Cecilia Society-Flint Community Concert Association announced six concerts for the season; Astrid Varnay, the Trapp Family Choir and Patricia Travers have already been heard. Artists to come are: Vronsky and Babin, duopianists, Feb. 7; Maria Gambarelli, Metropolitan Opera danseuse, March 6; and Leonard Warren, Metropolitan Opera baritone, April 27.

The Flint Symphony will conclude the season with a concert on May 9, also marking the close of National Music Week. Mrs. Fred G. Buckhalter, Flint pianist, and another guest artist will appear.

Music for the Workers

Under the direction of Arthur Wilson, the AC Spark Plug Concert Band and the AC Male Chorus, and the Girls' Glee Club and Girls' Quartet under the direction of Charles M. Gregor, are active. The AC Band plays for workers every week, alternating between the two plants. The band also plans a concert on Feb. 14 in Central High School Auditorium, and the chorus appears frequently for church and school groups. An Easter concert is being prepared by the chorus.

The Norton Male Chorus, directed by Dr. Norton, will give its annual, concert in the Hotel Durant late in March. Meanwhile it continues its appearances throughout the city. Groves Male Chorus and Band, under Clarence Eddy's baton, plan their usual activities, including the annual Spring concert, although the chorus personnel has been reduced considerably by war work and the call of the armed forces. The Mothersingers will make their annual appearance early

in May in the defense series, under the direction of Emeline K. Fisher. The Singers Club, led by Thelma Torrey, has dispensed with weekly rehearsals because of the press of war works, but holds monthly "get togethers" for the duration.

The Part Song Club's schedule calls for a concert on March 3, when Marie Prahl, dancer, and Leopold Alexander, bass, will be featured. The May 12 concert will have a symphonic ensemble as guest performers, according to Franklyn S. Weddle, director.

The St. Cecilia Society will hear five more member artist programs, on Feb. 12 and 22, March 12 and 26 and April 16. Special events will include a vesper service on April 4 in St. Paul's Episcopal Church with the chorus under the direction of Mrs. Emily Hixson, and with Mrs. Clarence Eddy and Miss Torrey as organists. The 'Annual Student Day', celebrated by boy and girl students from the society's three junior branches, the Junior St. Cecilia Society, the Student Musicale and the Boys Music Club, is listed for April 13. The annual meeting and luncheon will be held May 7, with soloists from the Pontiac Tuesday Musicale appearing on the program.

Little Symphony to Appear

Several appearances are on the calendar of the Central Methodist Little Symphony, directed by Brahm Ward. On Feb. 26, the group will perform in the Masonic Temple for Washington Chapter No. 15, and on March 21 will appear in the defense series with the St. Cecilia Chorus and Wesley Vernon Syring, baritone soloist. Three programs will be given in February at various churches; the Spring concert will be in March, with the Northern A Cappella Choir as guest artists.

The Flint Institute of Arts has reserved a prominent place for music and the dance on its spring schedule. Franklyn S. Weddle will give a series of six lectures, 'Four Masters of Music', illustrated with recordings, in March and April. A second lecture course by the institute's director, Richard B. Freeman, will offer 'An Approach to Modern Art' in four sessions.

Marie Prahl teaches modern dance at the institute, and will give a Spring recital.

Lansing

(Continued from page 260)

when the Philadelphia Opera Company opened the season with 'The Bat' and 'The Marriage of Figaro'. Still to come are the Belgian String Quartet, Egon Petri and Carroll Glenn, appearing on a course for students. The Ballet Russe, and the Don Cossack singers directed by Serge Jaroff, have been college attractions this season.

Symphony Presents Soloists

The Lansing Symphony, directed by Romeo Tata, has had fewer guest artists in past months. Rudolph Ganz, the Philharmonic Quartet, Archie Black and Dudley Verner (Michigan duo-piano team) have been featured. The orchestra gave a Christmas concert, and a children's concert is a Spring project.

Michigan

Mrs. George Kieppe is president of the orchestra association.

The Matinee Musicale, consisting of approximately 500 trained women musicians, has increased its membership by 122. Mrs. Bruce M. Stone is the new president. Clubs growing out of the organization include junior groups and an adult study club. Mrs. John Affeldt, Jr. is president of the Matinee Musicale Chorus, directed by Fred Patton, head of the college voice department. This chorus yearly appears in several concerts and takes part in the choral ensemble at the state federated club meeting.

The Musicians League, made up of music leaders, features discussions and concert programs on its schedule under the leadership of Clara Besch, president. The Lansing Evening Music Club has for members young men and women interested in music as a vocation or avocation. Carleton Eldridge, tenor, member of the Young Artists Bureau of The Michigan Federation of Music Clubs, is president; and the club sponsors community sings. The Lansing and East Lansing Music Teachers Association, presenting pupil programs, has a high standard. The president is Mrs. G. Carleton Brown.

The Collegium Musicum is a college organization, devoted to the music of earlier centuries. Chamber music is featured in woodwind and string groups, and on harpsichord. Faculty recitals are open to the community.

Grand Rapids

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of the Grand Rapids Symphony Society, and Gaylord Gill the business manager.

Mrs. Reginald P. Aldrich is manager of the East Church Artist Course.

In spite of changes due to the war, there have been no cancellations of dates, and no organizations have suspended their work. The St. Cecilia Society, under the leadership of a newly-elected president, Mrs. Loren J. Staples, has a complete schedule of members' meetings and artist programs as usual. Remaining artists scheduled are: Cleomary Conti of the Toledo Museum of Art, in a lecture-recital, Feb. 12; Martha Lipton, contralto, Feb. 26; the Curtis String Quartet, March 12.

The Western Michigan Chapter of the American Guild of Organists, whose dean is Dr. C. Harold Einecke, is having an unusually active season. The guild will present Leo Sowerby, native of Grand Rapids, in recital on Feb. 16, and will hold a members' program in April.

E. Power Biggs, organist, was announced to give a recital at the annual Bach festival in Park Congregational Church, under Dr. Einecke as musical director in January.

Robert Noehren, formerly of Buffalo, new organist and director of music at Fountain Street Baptist Church, schedules a series of noon-day concerts.

Public school music, directed by Donald D. Armstrong, is fully

maintained, with the usual concerts and a high school festival scheduled for the Spring.

The St. Cecilia Society has a special soldiers' music committee, headed by Marguerite Kortlander, which has collected records for forts and camps. Resident artists give generously of the services for soldiers' programs at Fort Custer and elsewhere. Concert organizations invite service men as guests whenever conditions permit.

Kalamazoo

(Continued from page 260)

the Kalamazoo Symphony Society.

At the February concert the orchestra will feature, as soloists, the three winners of the annual Symphony Auditions. They are chosen from many young musicians in the fields of voice, stringed instruments and piano. Soloist at the March concert will be George Sturm, 'cellist. Percy Grainger will return to close the season as the soloist in April.

Again this year, the Kalamazoo Little Symphony, directed by Eugene Andrie, is proving its worth. This orchestra, consisting of amateur musicians from the high schools and colleges, has two more concerts scheduled. At his Feb. 21 concert, Mr. Andrie will feature four violinists, two from the city's colleges and two from the high school.

The Community Series

While there is not such a large exchange between cities this year for the Community Concert Association, the Kalamazoo series has been most successful. Already, members have heard Astrid Varnay, soprano, of the Metropolitan Opera, and Patricia Travers, violinist. On Feb. 3 the association was to present the Minneapolis Symphony, and on Feb. 23 Rudolph Firkusny, pianist. Dorothy Maynor, soprano, will give the March concert. Leonard Warren, baritone, will close the series in April.

The Kalamazoo College music department, under the general direction of Henry Overly and with Cleo Fox as leader of the band, accomplished the year's biggest project last month with a presentation of Smetana's opera 'The Bartered Bride'. There will be annual Spring concerts by both instrumental and choral departments, but the Spring tours have been cancelled.

The public school choral department, under the direction of Kathryn Baxter, has presented fine programs. The big Spring project will be a light opera, to be presented in April or May by the Central High School choral department, under the direction of Esther Nelson.

Cleo G. Fox, director of instrumental music in the public schools, will present the annual Central High School Band Follies, entitled 'A Day With the Army', on March 25 and 26, Spring programs are also planned by Dwight Tiefenthal, director of Junior high school instrumental music.

Charlotte

(Continued from page 280)

Festival of the Air of the National Federation of Music Clubs during National Music Week. The festival will take the place of the biennial convention of the federation, cancelled because of travel difficulties.

The Queens College program includes: Sunday afternoon concerts by faculty members; appearances of the Queens Choral Club directed by Grace Robinson, with the Davidson Glee Club directed by Earl F. Berg; and the Queens-Davidson Symphony. The artist series has offered the Metropolitan Trio, and Ernest Hutcheson. Fray and Braggiotti will appear on Feb. 24, and the Biart Symphonietta on March 11.

Musicales for Soldiers

The periodic "musical half-hours", presented for the past several years by the Mint Museum of Art under the leadership of Mrs. W. Frank Dowd, have this season taken the form of brief musicales each Sunday afternoon designed especially for soldiers from near-by camps. Under the direction of Mrs. H. F. Kinsey, chairman of the museum's war service committee and with the cooperation of the Charlotte Music Club and outstanding musicians of this vicinity, these concerts attract large audiences of civilians and soldiers. So popular have these programs become with service men that special convoys, until the gasoline curtailment, were permitted by the authorities.

A special concert for Negroes, featuring Negro musicians, was so successful that request has been made for more such programs.

A comprehensive artist series at Winthrop College in Rock Hill, S. C., is of especial interest to Charlotte. Yet to appear there are: Yehudi Menuhin, Feb. 8; the Philadelphia Opera Company in 'Die Fledermaus', to be sung in English, Feb. 17; Braggiotti and Shaw, Feb. 26; the Ballet Russe de Monte Carlo, March 10, and the Cleveland Orchestra, March 24.

The Social Phase of Music

The Charlotte Music Club, of which Mrs. Guy S. Chesick is president, opened its eighteenth season with a concert by John Toms, tenor, head of the voice department of the University of North Carolina. The club's annual banquet, to be held Feb. 8 in the Hotel Charlotte, will emphasize the social phase. Mrs. Maurice Honigman of Gastonia, president of the North Carolina Federation of Music Clubs, will be the guest of honor and speaker.

On March 8 the club will present, in the auditorium of Queens College, Mary Louise Beltz, winner of the Young Artists Auditions of the National Federation of Music Clubs. Miss Beltz will make three other appearances in the state under the sponsorship of federated clubs, in Asheville, Davidson College and Gastonia.

The Treble Clef, music department of the Woman's Club with Mrs. C. C. Duncan as chairman, presents regular programs for club members and guests.

The music department of the city

schools, lacking a director, functions nevertheless. The Central High School Band and Orchestra directed by Robert C. Smith, and the A Cappella Choir directed by Guy Hutchins, will appear in a public concert in the late Spring.

The programs of all of Charlotte's musical organizations are being adapted to the restrictions imposed by the gasoline ban, but all are committed to the ideal that music, as an integral phase of the American way of life, must be preserved.

Greenville

(Continued from page 282)

together with 100 members of this orchestra, are planning a two-day event that assumes distinguished proportions not only in South Carolina but throughout the South. For the first time in its history, the choir will be assisted by a full orchestra as well as by a string ensemble, trained under the baton of Lennie Lusby, head of the violin department in Furman University. A National hook-up to carry the program to radio audiences is also planned.

These plans are justified by the magnificent performance which the choir gave at its annual Christmas concert. More than 100 singers including many service men stationed at the Greenville Army Air Base and the Municipal Air Port, sang a program of Bach's music and a group of Christmas carols from many lands.

In April the choir and soloists will sing the brief Mozart opera, 'Bastien and Bastienne,' in addition to selections from Bach's works, including the cantata 'God's Time Is the Best.' The orchestra will play Haydn's 'Surprise Symphony,' and Mozart's 'A Little Night Music,' will be given by the string ensemble.

Furman Artist Recitals

The current season got under way with a series of brilliant recitals by members of the music faculty of Furman University. Mona Howard led the way with a concert of piano music that was followed by similar concerts played by the director of music, Wendell Keeny, now with the nation's armed forces, and by Joan Newstead, both pianists. Arnold E. Putman, bass-baritone, and Lennie Lusby, violinist, appeared in a joint concert, assisted by Mr. Keeny, with accompaniments by Alice Putman and Sadie Riddle Bridges.

The last of the formal faculty concerts was heard on Jan. 11 when DuPre Rhame, baritone, sang a notable program, accompanied by Eleanor Wallace Rhame.

The Community Concert Series began with a joint recital by Lauritz Melchior, tenor, and Astrid Varnay, soprano. Other attractions in the community series included 'The Marriage of Figaro' by the Nine O'Clock Opera Company on Jan. 18. Albert Spalding, violinist, is announced for Feb. 4. The series will come to a close on March 28 with a recital of piano music by Robert Casadesu.

In their eleventh season, the Rotary Boy Choristers gave their first



Standard Photo Service
Members of the Operatic Workshop at the Academy of Vocal Arts Rehearse a Scene from 'Tosca', with Brenda Lewis as Tosca and Valfrido Patocchi as Scarpia

concert on Nov. 11. Reduced from more than eighty boys to something like twenty-five, the choristers are assisted by a chorus of twelve men. They have given two programs this year, one of patriotic airs on Armistice Day and one of Christmas carols on Dec. 20. George Mackey is again the director and Kenneth Poole the organist. The next concert, on March 15, will feature many of the best known and best loved anthems of the church.

Girl Singers Are Popular

No musical organization has given more pleasure to a larger number of people this season than the Girls' Glee Club of Parker High School, under the direction of Lawrence George Nilson. This club has appeared in many programs at the Greenville Army Air Base and throughout the city. Composed of nineteen girls who reside in the Parker District, the great industrial area surrounding the city of Greenville, the ensemble is widely popular.

The music department of Furman University offered its facilities to men in military service the moment its doors were opened in September. Service men who can arrange to take them are given lessons free of charge. They are also offered the use of practise halls, the record library, and the benefit of superb direction in the various musical ensembles maintained by the university. It is not all "take," however, on the part of the men in uniform, as they contribute much to the city's musical life. They sing in the Bach Choir, they play in the orchestra and the string ensemble, and lend their talents individually and collectively to numerous programs.

Choral ensembles in Greenville High School are under the direction of Thelma Cook.

The Music Club of Greenville gave the Army Air Base a piano soon after its establishment and throughout the season has entertained musicians at the base with Sunday afternoon musicales.

Programs of church music will be featured in National Music Week. Both senior music clubs are arranging special programs.

And so—in spite of war—music marches on!

Winston-Salem

(Continued from page 280)

continue its annual schedule of weekly concerts on historical Salem Square. In addition to these Summer concerts, a musical event of prominence is usually held in Bowman Gray Memorial Stadium.

Although no definite plans have been made, it is also expected that the Winston-Salem Opera Guild, or a similar organization, will present an opera. Last year opera was given in the amphitheater at Reynolds Park. This year the opera may be given in the amphitheater or in some other auditorium. Clifford Bair, head of the voice department of historical Salem College, is in charge of the opera plans.

The Winston-Salem Teachers College, Negro, has not yet completed its Lyceum Course programs for 1943-44, but if the idea of past years is followed, at least two famous singers, white or Negro, will appear in the college's recently completed Fries Memorial Auditorium.

One of the highlights of the Christmas season in Winston-Salem is the annual presentation of Handel's 'Messiah' by a community chorus in Centenary Methodist Church. H. Grady Miller, director of music in the First Baptist Church, is the conductor.

Charleston

(Continued from page 282)

eral army and navy posts in the Charleston area.

Mr. Fracht is also head of the music department of Ashley Hall. His activities include musical lectures at the Citadel, the Dock Street Theater, the Footlight Players Workshop and the city schools.

A fine performance of 'The Messiah' was conducted in Citadel Square Baptist Church by Vernon W. Weston in December.

A series of musical Saturday evenings at the Charleston Free Library, conducted in December by Capt. James E. Roy of the Porter Military Academy faculty, will be resumed in February.

Indianapolis

(Continued from page 241)

which were always held in the large private homes are now held down town in the D.A.R. assembly room, which is more easily reached by bus and trolley. Mrs. Milton Rybolt is the new president. Operas scheduled for study this year include 'Lakme', 'Don Pasquale', 'Mignon', 'Die Walkure' and two light operas: 'Robin Hood' and a closing offering in April, 'Blossom Time'. Members only attend these meetings and present the extracts from the operas. One member is always selected to be the commentator.

The two musical sororities, the Mu Phi Epsilon, Marion Laut, president, and the Sigma Alpha Iota, Martha Egger, president, and the Sinfonia fraternity present programs monthly either at the Arthur Jordan recreation hall or in private homes of members. Both sororities have established scholarships and a Student Loan Fund, awarded to worthy students who qualify as being talented and deserving aid.

The Arthur Jordan Conservatory presents pupils and faculty recitals and twice a year the orchestra of students, faculty and members of the Indianapolis Symphony is heard in programs under the direction of Fabien Sevitzy, who is at the head of the orchestral department of the conservatory.

The American Guild of Organists brings out many members when they present their programs once a month at one of the churches. A coming event will be the recital by Oswald Royatz, of the music school at the Indiana University in Bloomington, Ind. Depending upon conditions the Guild may have an outstanding organist to give a recital in the Spring, a custom the Guild has observed every year. Cheston Heath is the dean and Paul Matthews is sub-dean.

Fort Wayne

(Continued from page 287)

members of the Fort Wayne Lions' Club and school representatives assist in supervising the activities of the junior orchestra.

The Indianapolis Symphony, under Fabien Sevitzy, played to a huge audience at the Emboyd Theater in November for the benefit of the recreation funds of Baer Field and Scott Field.

The Fort Wayne Lutheran Choral Society, conducted by Mr. Arkebauer and assisted by members of the Fort Wayne Civic Orchestra, gave its annual presentation of the 'Messiah' in December, with the following soloists: Thelma von Eisenhauer, soprano; Ruth Slater, contralto; Howard Jarratt, tenor, and John Macdonald, baritone. The choir will continue its custom of presenting an annual Spring concert.

The Fort Wayne Bible Institute, Concordia College, and the Fort Wayne Art School joined forces to present Leo Podolsky, pianist, and Alois Trnka, 'cellist, in three sonata recitals last October. Herman Felber, violinist and conductor of the Kalamazoo Orchestra, and Mr. Podolsky gave two sonata re-

citals in November; and a trio composed of the Messrs. Podolsky, Trnka, and Felber is scheduled to appear in February.

The Concordia College A Cappella Choir, under Walter E. Buszin, will be heard in March in a sacred concert.

Charles L. Wagner's excellent production of 'La Bohème' was presented at the Shrine Theatre in November.

Terre-Haute

(Continued from page 287)

Templeton and Henry Scott, pianists, have already been heard; and the Fisk Jubilee Singers are scheduled for March 18.

Concerts by the major musical organizations of the Teachers College attract widespread interest, despite transportation difficulties. The concert band under the direction of E. V. Dillard will give its mid-Winter concert on Feb. 26 with student soloists. The college orchestra, directed by Arthur Hill, chairman of the music department, will have a program appropriate to Easter on April 25. Ruth Hill will lead the choir in its annual Spring concert here in May, and in St. Louis for March engagement.

St. Mary-of-the-Woods College will probably present another concert or two by outstanding artists this Spring and will continue its annual concert series next Autumn.

Will Continue Clinics

Restrictions in travel will cause changes in the music contests held at Indiana State Teachers College during the last week in March. Contestants will be chiefly students of the county or surrounding counties, with the possibility that judges will travel to the various schools to hear the ensembles. Band and orchestra clinics for high school musicians will be continued this Summer.

The music section of the Woman's Department Club presents monthly programs by local musicians. The members will probably present a major musical attraction next season. This past Autumn they brought the American Ballad Singers.

Rose Polytechnic Institute maintains a glee club under the direction of Emil Taflinger. Despite a speeded up schedule for engineering colleges, the boys still find time for glee club practice and have a number of programs scheduled for the Spring, including an appearance before the Woman's Department Club and their annual public concert.

Spring festival programs of both city and county junior high and high schools will contribute greatly to the musical life of the community.

Tyler Symphony Disbands

TYLER, TEX., Feb. 1.—The Tyler Symphony was forced to disband for the duration recently due to wartime conditions. Fritz Fall retains the title of conductor and the board of directors remains the same. It is promised that the symphony will be revived after the war.

ENTHUSIASM FOR GOLSCHMANN LIST

Luboshutz and Nemenoff Are Soloist with St. Louis Symphony

ST. LOUIS, Feb. 1.—Variety was the theme of the tenth pair of Symphony concerts on Jan. 15 and 16, when Vladimir Golschmann presented a program that provoked unusual enthusiasm. The string section was in fine form for the opening number, Mozart's 'Eine Kleine Nachtmusik' and the other purely orchestral number was a delicate and finely shaded performance of Ravel's 'Le Tombeau de Couperin'.

The duo-pianists, Pierre Luboshutz and Genia Nemenoff, were the soloists. Their playing, particularly at the evening concert, aroused unbounded enthusiasm and they were forced to add three encores. In the first half, they presented a delicate performance of Mozart's Concerto in E Flat for two pianos and, as a concluding number, gave St. Louisans their first opportunity to hear Harl McDonald's stimulating Concerto for Two Pianos, with its rousing finale, so excellently coordinated with the orchestra.

Mr. Golschmann arranged a program for the following pair of concerts, Jan. 22 and 23 that was flawlessly performed and full of appeal. It was purely orchestral, opening with Sir Hamilton Harty's arrangement of Handel's 'Water Music', followed by a sensitive and clearly outlined performance of Mozart's 'Haffner' Symphony, Debussy's 'Afternoon of a Faun' and the first local hearing

of Hindemith's 'Matthias the Painter' in which the orchestra was never heard to better advantage.

For their third attraction, the Civic Music League presented the Kolisch String Quartet at the Municipal Opera House on Jan. 12. Before a capacity house, these fine instrumentalists gave an outstanding program



Luboshutz and Nemenoff

of chamber music that was appreciated to the fullest. Mozart's Quartet in B Flat was the opening work, followed by a charming performance of Debussy's Quartet in G Minor and concluding with the Dvorak Quartet in F to which several extras were added.

The second concert by the Philharmonic Orchestra at the Scottish Rite Auditorium on Jan. 14 brought out a large crowd to hear the Overture to Humperdinck's 'Hansel and Gretel'; Joan Gale as piano soloist, and Haydn's Symphony in G. Alfred Hicks conducted.

Marjorie Prewitt, talented eleven-year-old daughter of Herbert Pruett, star baseball pitcher of the St. Louis Browns, gave a recital on Jan. 22 at the studio of Leo C. Miller.

HERBERT W. COST

Ann Arbor

(Continued from page 260)

citals by Palmer Christian, a Beethoven violin and piano sonata series by Gilbert Ross and Mabel Ross Rhead, scheduled for the Lydia Mendelssohn Theater during the Spring, and the third annual Chamber Music Festival, presenting the Roth String Quartet in the Rackham Building.

The University of Michigan School of Music, Earl V. Moore, director, is carrying on actively on a war-time status. An accelerated curriculum has been inaugurated and many new faculty members have been added to replace those in military service. Dr. Eric DeLamar, for many years conductor of the Chicago Civic Orchestra and associate conductor of the Chicago Symphony, conducts the University Symphony in the absence of Thor Johnson and has also joined the staff of the composition department. Other new members of the faculty are Gilbert Ross, Marguerite Hood, Rose Marie Gretnier, Elizabeth A. H. Green and Mme. Lynne Wainwright Palmer.

One of the most interesting organizations during the next semester will be the All-Girl Band which has recently been formed by William D. Reveli, conductor of the university bands. In spite of his duties as music consultant to the war department, Mr. Moore has found time to plan a Summer session for 1943, the dates to be announced later. The seventh annual clinic of the Michigan Band and Orchestra Conductors' Association

is to be held in Ann Arbor on Feb. 6 and 7, sponsored by the School of Music. A feature of the clinic will be a panel discussion on the problems of music in wartime.

Roth Quartet Fulfilling Many Engagements

The Roth Quartet, Messrs. Roth, Siegel, Shair and Edel, have just finished a series of three concerts at the Ann Arbor Festival of Chamber Music. This was a re-engagement from last season and they have been engaged for next season. They also fulfilled three concert engagements in Cleveland and were booked to appear five times in New York during February and March, with the New Friends of Music, a concert for Russian War Relief, for the People's Symphony Concerts, at the Frick Museum and at the Brooklyn Academy of Music.



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Newark

(Continued from page 289)

fore. The tradition of bringing to these programs artists of the first rank will be continued. Officers of the Symphony Society are Mrs. P. O. Griffith, president; Harry Friedgut, vice-president and managing director; Mrs. Henry Barkhorn, vice-president; P. O. Griffith, treasurer, and Hugh E. Barnes, trustee.

Orpheus Club Plans Program

Now in its fifty-fifth season, the Orpheus Club, whose membership consists entirely of male voices, plans to give the second concert of its season on April 8 in the Mutual Benefit Auditorium. Twenty members are in the armed forces, and some of those who are here find it difficult to get to rehearsals.

The soloist for the Spring concert has not yet been announced. Because of the recent illness of the regular conductor, Frank Kasschau, the April program is being prepared by Howard Kasschau. Officers of the Orpheus are Lincoln J. Roys, president; Clifford Muddell, secretary, and Frank Watters, treasurer.

Music activities at the Y. M. & Y. W. H. A., directed by Mark Silver, will consist of a concert March 14 by the Hazomir Choral Society and the "Y" Orchestra, under Mr. Silver's baton, and another concert by the same forces early in May. Both organizations are carrying on despite depletions; the chorus has lost twenty-five men, fifteen of them tenors, and several of the wind players in the orchestra have enlisted in the bands of the armed forces. The "Y" also has junior groups, consisting of a band and an orchestra, conducted by William Weiss.

The New Jersey Music Educators Association will give its annual concert, with members appearing as soloists, on March 15 at the Griffith Auditorium. Gertrude Hale is president; Mark Nevin, vice-president and editor of *Glissando*, the official bulletin of the Association; Bertha Hackman and Anne Benedict, secretaries, and Alice Brine, treasurer. Regular forums for the discussion of teaching problems in voice, violin, and piano are directed by members who are specialists in these fields.

List High School Event

The annual performance by the New Jersey all-state high school orchestra and chorus, of which Paul H. Oliver, director of music education in this city, has been manager for several years, was held recently and probably will be repeated next Fall. From the proceeds of the last concerts a large number of radio sets were bought for use in army camps and hospitals in New Jersey. The alumni chorus of the Newark high schools, conducted by Dorothy I. Schneider, also is continuing despite the loss of several male members.

The annual series of concerts presented at the Newark Museum under the direction of Rodney Saylor and sponsored by Mrs. Wallace M. Scudder, will be concluded with two performances in February and March. Soloists have not yet been

announced. Mr. Saylor's major activity, the annual performance of the B Minor Mass by the Bach Society of New Jersey, will be discontinued this year.



Rodney Saylor

This was to have been the tenth annual performance, but the difficulty of maintaining the tenor and bass parts at suitable strength reached the point where it was impossible to prepare a public appearance.

The Bach Society plans to resume after the war. Officers listed are Franklin Conklin, Jr., president; Mrs. Charles B. Bradley, Charles Edison, Mrs. Wallace M. Scudder, and Waldron M. Ward, vice-presidents; Arthur F. Egner, treasurer, and Mrs. Rodney Saylor, secretary. Trustees are Louis Bamberger, Chester I. Barnard, W. Palen Conway, Mrs. Felix Fuld, Frank Kidde, Mrs. Herbert L. Mahood, David H. McAlpin, Mrs. William M. Potts, Artur J. Sinnott, Helen G. Stevenson, Augustus C. Studer, Jr., Beatrice Winsor, Mrs. Archibald Woodruff, and Mrs. Henry Young.

Also discontinued is a series of eight operas projected by the Newark Civic Grand Opera Company, William Spada, conductor. This company produced a successful series during the Fall and early Winter, but rescinded its Spring plans because of transportation restrictions.

Toledo

(Continued from page 288)

machines or borrowed for forty-eight-hour periods.

Opening the seven-event Educational Series was Cleomary Conté, pianist, instructor for children in the museum's music department, who was heard on Sept. 27. Other artists to date have included John Jacob Niles, tenor, who offered a program of Southern Appalachian folk music on Nov. 8, followed by a lecture on Nov. 9; the Trapp Family Singers, on Dec. 3, and A. Beverly Barksdale, bass, supervisor of music at the museum, who was presented on Jan. 24. Ralph Kirkpatrick, harpsichordist, was announced for Jan. 31. Appearances are to be made by the Curtis String Quartet, March 14, and by Orrea Pernel, violinist, and Bruce Simonds, pianist, on April 11. All programs in this series are held in the Auditorium.

Series in the Peristyle

Although season ticket sales for the museum's formal, or Peristyle, series fell only slightly, attendance at the last two events dropped, and the dinner jacket has almost completely replaced formal dress. The series opened pleasantly with a performance of Charles Wagner's production of 'La Bohème' on Oct. 18. On Nov. 2, Artur Rodsinsky and the Cleveland Orchestra gave a superb performance of the 'New World' Symphony of Dvorak, and

two weeks later Hans Lange conducted the Chicago Symphony in the last program made out by Dr. Frederick Stock before his sudden death. On Jan. 8, Carlos and Marjorie Call Salzedo, with René LeRoy, flutist, and Janos Scholz, 'cellist, appeared before an enthusiastic audience.

Yet to come in this series are the Minneapolis Symphony, Dimitri Mitropoulos conducting, Feb. 5; Artur Robinson, pianist, Feb. 23, and the Cincinnati Symphony, Eugene Goossens conducting, March 19.

The Boston Symphony conducted by Serge Koussevitzky, gave its annual concert for museum members on Dec. 10. A second special event will be the presentation of the Ballet Theater on March 10.

The Toledo Choral Society, Mary Willing, conductor, gave its annual presentation of 'The Messiah' on Dec. 20 in the Peristyle, with the following soloists: Suzon VanArsdale of Indianapolis, contralto; Ida Frances Best, soprano, Wellington Butler, tenor, and A. Beverly Barksdale, bass, all of Toledo. Brahms's 'Requiem' will be presented by this group on Feb. 28, and a third program, as yet unannounced, will be offered on May 2.

Monthly Organ Recitals

The Toledo Chapter of the American Guild of Organists, Harold Harder, dean, presented E. Power Biggs in recital in the Peristyle on Oct. 7, and has scheduled a program by Claire Coci for Feb. 10, also in the Peristyle. These programs are co-sponsored by the museum. In addition, the A. A. G. O. is presenting monthly programs by members.

Other Toledo music organizations are functioning normally, the majority with monthly programs. Of special interest in activities of Mu Phi Epsilon was a musicale given on Jan. 24 in honor of the ninetieth birthday of A. B. Tillinghast, long a patron of the organization, at which Ava Comin Case, national president, from the University of Michigan, was presented, with a string quartet from the local group.

Music classes at the museum have been continued this year with increased enrollment throughout. Twentieth Century music and second-year theory are being offered for adults; music history and theory for credit for high school students, and history and listening classes for children of pre-school through elementary school ages.

The correlation of music and art with English literature, history and languages has been expanded in both high school and elementary school work.

The radio series, 'Music for Young America', offered over WSPD by Miss Conte is being continued this year, and is now presented on Tuesdays at 1:45 p. m.

Tennessee Teachers' Association Plans Piano Festival

NASHVILLE, TENN., Feb. 5.—The Tennessee State Music Teachers' Association will hold its annual festival of piano music at the George Peabody College for Teachers on April 23 and 24. Mrs. Forest Nixon is director of the piano department; Daisy Hoffman, program editor, and Elizabeth Walton, chairman, for the event.

NEWARK GREET'S NOTED ARTISTS

Pons, Heifetz, Barlett and Robertson Heard in Recitals

NEWARK, N. J., Feb. 1.—The first test of music versus gasoline came on Jan. 24 when Lily Pons appeared in a non-subscription performance at the Mosque Theatre under the auspices of the Griffith Music Foundation.

Miss Pons, with Frank LaForge at the piano, sang arias from Mozart's 'Seraglio' and 'Magic Flute', Rossini's 'Una voce poco fa', and 'Dans la foret' from 'Lakme', as well as a group of old English songs and a French group. With flute obbligato by Frank Versacci she sang 'Lo, here the gentle lark' and a set of variations on a Mozart theme prepared by Mr. La Forge.

A week before, Ethel Bartlett and Rae Robertson, duo pianists, appeared here for the third or fourth time in as many years. Playing with their usual graceful ease and good taste, they gave a group by Handel and Bach, the Brahms 'Haydn Variations', Milhaud's 'Scaramouche' Suite, and several short numbers.

On Jan. 6 Jascha Heifetz, accompanied by Emanuel Bay, played before a crowded house at the Mosque Theatre. No fewer than five encores were required after a program which included the Brahms Sonata in A, Bruch's 'Scotch Fantasy', and two groups of short numbers.

At a luncheon for music teachers sponsored by the Griffith Music Foundation on Jan. 29 the American Ballad Singers, under Elie Siegmeister, gave a short program of varied character. Plans were made for the Griffith auditions for students, which are to be held shortly, and representatives of public schools discussed the engagement of artists for assembly programs.

PHILIP GORDON

Albany

(Continued from page 243)

Albany area for the balance of the season include appearances of the Albany Symphony, Dr. Rudolph Thomas, conductor, in Philip Livingston High School, Feb. 9; Dorothy Maynor, Union College, Schenectady, N. Y., Feb. 12; the Schenectady Symphony, Mont Pleasant High School, Schenectady, Feb. 16; the Baccaloni Opera Company, sponsored by the Chromatic Club, Music Hall, Troy, March 2; Matthew Kaminiski, violinist, Union College, Schenectady, March 26; Richard Crooks, tenor, Union College, April 8; the Albany Symphony, April 20.

The Troy Vocal Society and the Schubert Club of Schenectady, directed by Dr. Tidmarsh, will give a combined concert in Troy on May 6. On the following night the concert will be repeated in Union College Chapel, Schenectady.

Governor Thomas E. Dewey has been elected to the office of honorary vice-president of the Albany Civic Music Association to succeed ex-Governor Herbert H. Lehman.

Sidney Foster with NCAC

Sidney Foster, twenty-five year old American pianist, recently joined the NCAC artist List. He is scheduled for recitals, appearances with orchestras and has been engaged to replace Albert Hirsch as pianist with the Le Roy Trio.



Sidney Foster

Mr. Foster graduated from the Curtis Institute of Music in 1938. The next year he won the MacDowell club award which presented him in recital in New York. In 1940 he won the first Leventritt award of an appearance with the New York Philharmonic-Symphony Society. The award was made by the Leventritt Foundation in honor of the late Edgar M. Leventritt.

Seattle

(Continued from page 236)

Mrs. H. Erskine Campbell, music chairman; Mrs. George W. Milne, drama; Mrs. Eldon Griffin, literature; Mrs. Alonzo Condon, art.

The Ladies Musical Club concludes a series of four Artist Recitals with the appearance of Roland Hayes on Feb. 5. The annual President's Day program, the fifty-second in its history, will be celebrated in March, with a program of Polish music. The April meeting will be devoted to music of Dvorak, and British music will be presented in May. Each program includes, in addition to the study, some music of an American composer. Margaret Moss Hemion is the president.

The Musical Art Society activities are directed by Mrs. James Ackery. The year's study included music of South America in February, a Mozart-Beethoven program in March and Russian music in April.

The Mu Phi Alumae Group has devoted its study to religious music, old and new Russian music, and the music of Spain. The main objective of the club is presentation of the Frances Dickie Memorial Scholarship, to talented members of the active chapter at the University. The two winners in this year's competition are Rosamund Hirschhorn, contralto, and Dorthy McGregor, soprano. Louise Benton Oliver serves her second year as president.

The Music Committee of the Seattle Civilian War Commission works with local agencies to provide music for service men. Serving on the committee are Mrs. Bernhardt Bronson, chairman, Ethel Hensen, musical director of the public schools, and Carbon Weber, president of the local Musician's Union. Closely associated with this committee are George Kirschner and Charles Wilson Lawrence of the University Faculty. The committee provides orchestras for service men's dances, music for hospitals, chapel services, Army post entertainments. During the holidays, programs of music

were given to the Coast Guard, U.S. Naval Hospital, Sand Point Naval Air Station, Fort Lawton, Fort Lewis, and the USO. When the request came for a trumpeter, to play Reveille and a half hour of carols at 5 A. M. Christmas morning, that too was provided.

Musicians have been extremely generous with time and talent. If a record of the hours donated voluntarily, by musicians, were available, it would reveal a surprisingly generous contribution, often at greater sacrifice than any other profession.

Another war time activity is the series of Sunday afternoon concerts at the Art Museum, arranged by Frances Armstrong, president of the Seattle Chapter of Washington Music Teachers. Two concerts by local musicians are given each month, and the voluntary contribution taken is turned over to the Red Cross. More than \$600 has been given to this cause in the last six months. Concerts will continue for the "duration."

Spring concerts of local groups to be heard are annual concerts in each of the nine high schools, and the following choral clubs; Philomel Singers, R. H. Kendrick, director; Treble Clef, Edwin Fairbourne, Orpheon Ladies Chorus, Amphion, Junior and Senior Clubs, Arville Belstad, director; Ralston Club, Owen Williams; and the Junior Gregorian Choir, Helen Newland Maurier.

The many smaller music clubs, choruses, and church choirs, offer opportunity for study, and encourage young musicians in scholarship competition and public performance. They are an important factor in stimulating interest in the many concert series during the year, and form an essential part of the music life of the city.

Missoula

(Continued from page 297)

offerings are by Dean Crowder, pianist, on Feb. 7; Rudolph Wendt, pianist, on Feb. 21; and Florence Smith, organist, on Feb. 28. Details of later programs remain to be planned, except that all will include community singing, as have those already scheduled.

The University Concert Band under Clarence Bell and the Symphony under A. H. Weisberg, though somewhat reduced in size by service calls, are functioning as usual. The former will have its Winter quarter concert some time in February. The latter plans its second concert of the year on March 11.

Major solo recitals by students will be the senior recitals of Lois Dahl and Judith Hurley, both applied music majors in piano, in the Spring. Other seniors who will give or help with recitals are Mae Bruce and Annabelle Peterson, also pianists, and there will be the usual series of group programs by underclassmen.

The University Summer School is being planned as usual. There will probably be two, six and ten-week sessions, with offerings in general adjusted to meet war conditions, and special emphasis on a refresher course for public school music teachers.

The high school will have no operetta this year either. It gave its concert by the orchestra and vocal groups on Jan. 31. The band will have a concert late in March. Emmet Anderson heads the department.

Other schools of the city, both public and parochial, have cut down a little but otherwise not much altered their customary schedules of solo and ensemble recitals and PTA programs. Plans for the City Band, which functions in the public parks of the city during the Summer, have not been announced.

Great Falls

(Continued from page 297)

sponsored by the National Federation of Music Clubs in May.

The Great Falls High School music department, directed by E. Lawrence Barr and his two new co-partners, Edmund P. Sidivy, band director, and Ann Anderson, voice teacher, plan a Spring season to include four formal concerts, an Easter vesper service, a Music Week broadcast sponsored by the Great Falls Federation of Private Music Teachers, and the Annual Music Finale. The organizations will continue a series of Victory concerts at military camps.

The music department's annual finale program will feature junior and senior groups, a chorus from the elementary schools and the city's new all-city band and orchestra. Directors participating will include Georgia Swan and Gwendolyn Gleason of the Junior High School, Thelma Heaton, elementary music consultant, and Hazel Stone, elementary instrumental instructor and director of the all-city band and orchestra groups.

Among church choirs to plan special services are the Presbyterian, directed by L. W. Upshaw, and the Congregational, directed by E. Lawrence Barr. The choir of the First Presbyterian Church will

present the Stabat Mater by Rossini at Easter. The First Congregational Church plans a concert of a secular and sacred music to be held in May. The Deaconess Hospital Nurses Glee Club is devoting its Spring effort to songs for men in the service.

RECITALISTS APPEAR IN EASTMAN THEATRE

Casadesus and Francescatti Give Concerts—School Orchestra and Choir Heard

ROCHESTER, N. Y., Feb. 5.—On Jan. 22, Robert Casadesus, pianist, was presented in recital at the Eastman Theatre by the Rochester Civic Music Association. Mr. Casadesus' remarkable playing earned prolonged applause and several encores were added. On Jan. 8, Zino Francescatti, violinist, gave a brilliant recital accompanied by Albert Hirsch at the piano.

In the Tuesday evening series of Chamber Music concerts, at Kilbourn Hall, Luigi Silva, 'cellist, and Nicholas Konraty, baritone, gave a postponed recital on Jan. 5, and on Jan. 12 the Trio of New York, was presented in the same series.

The Eastman School of Music presented the Eastman School Senior Symphony, Dr. Paul White conducting, at the Eastman Theatre, on Jan. 18. The program included Dr. White's Symphony in E Minor, Brahms's Symphony No. 2, Wayne Barlow's 'The Winter's Passed', Theodore Jack, oboe soloist, and Ravel's 'La Valse'.

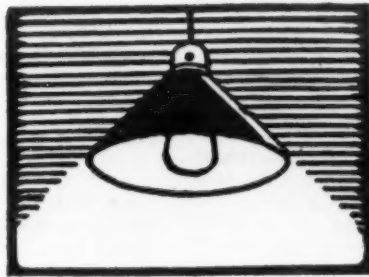
Dr. Herman Genhart conducted the Eastman School Choir in a fine performance of Handel's 'Messiah' on Dec. 15. A Christmas concert was given in Kilbourn Hall on Dec. 13 by the Madrigal Singers.

On Jan. 13, Irwin Wiener, clarinetist, and Wallace Mann, flutist, were presented at Kilbourn Hall by the Eastman School.

On Jan. 22, the first of the Eastman School's Concerto Concerts was given in Kilbourn Hall. Those taking part were Anthony Bruno, clarinet; Dorothy Ornest, soprano; Dorothy Ziegler, trombone; Eugene Altschuler, violin; Emily Oppenheimer, harp; Wallace Mann, flute, and Don Garkick, 'cello.

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A VISIT TO TOSCANINI



TOSCANINI CONSULTS A PLAYER'S PART

The Smiling Violinist at the Conductor's Side Is Edwin Bachmann of the NBC Symphony, Who Loaned the Photograph

(Continued from page 116)

come the significant silence which always meant that Toscanini's time had come and he must seat himself at the piano. He would not begin at once, for he hoped desperately that the composer would leave his chair, come over to the piano and give him some slight lead by humming the music or striking the keys, but the grand old man continued to sit in silence and Toscanini was obliged to express himself as best he could. When he arrived at those passages for which he had his own interpretation, he felt nervous and his breathing became irregular, but after the composer had expressed his pleasure, Toscanini heaved a sigh of relief (he illustrated this for me by stretching out his legs underneath the piano, and dropping his arms limply at his side) and explained to Verdi his fears regarding those particular passages.

Respect for Composers

This state of mind is inspired by a complete honesty with himself and with his art. And such is his respect for a composer's intentions that I have known him to call a young composer asking his permission to add a third trumpet in order to achieve a certain effect; and after the composer had gladly consented Toscanini humbly apologized.

The Maestro seemed sad as he reflected on the state of opera performances everywhere. I asked him about many passages which are performed today with scant regard for the composer's wishes. I told him further that we, the younger generation of Americans, had been unfortunate in that we had never heard a Toscanini opera performance and that many of us had come to regard the way in which those passages are played as being "in tradition."



Toscanini and Alexander Hilsberg of the Philadelphia Orchestra

The word "stupido" was shot out so sharply that my ears still ring.

Many times I have become quite ill upon hearing that wonderful chorus music, eleven bars before the end of Act 2 in 'Traviata,' taken at a ridiculously fast tempo—totally different from what preceded it, although the composer gave no orders for hurrying the tempo in these bars. "Where did this begin, Maestro," I asked, "who instituted this tradition?" "Ignorant people," he replied and running to his bedroom, he picked up a book and read to me this marvelous passage from a letter written by Verdi to Giulio Ricordi:

"As to conductors' inspiration . . . and to 'create activity in every performance.' . . . This is a principle which inevitably leads to the baroque and untrue. It is precisely the path that led music to the baroque and untrue at the end of the last century and in the first years of this, when singers made bold to 'create' (as the French still say) their parts, and in consequence made a complete hash and contradiction of sense out of them. No: I want only one single creator, and I shall be quite satisfied if they perform simply

We have never been so
lucky, so all over, as in these
10 concerts... We must be
proud of what we have done!
I can't say which of these
concerts has been the best!
I only know that the next to
the first was better, and so on.
I hope you will never forget these
memories of beautiful, dear things
are the poetry and the sweet
perfume of our existence.
Good bye dearest friends.
God bless you all.
Arturo Toscanini
July 23-1940

Part of a Letter from Toscanini to Members of the NBC Symphony at the End of the South American Tour

and exactly what he has written. The trouble is that they do not confine themselves to what he has written. I often read in the papers about effects that the composer never could have thought of; but for my part, I have never found such a thing. I understand everything you say about Mariani; we are all agreed on his merit. But it is not a question of a single person, were he ever so eminent, it is a question of art itself. I deny that either singers or conductors can 'create', or work creatively; this, as I have always said, is a conception that leads to the abyss. . . . Shall I give you an example? You spoke to me recently in praise of an effect that Mariani achieved in the Overture to 'La Forza del Destino' by having the brass enter fortissimo on G. Now then, I disapprove of this effect. These brasses, intended to be *mezza voce*, could not express anything but the Friar's song. Mariani's fortissimo completely changes the character of the passage, and turns it into a warlike fanfare. It has nothing to do with the subject of the drama, in which all warlike matters are mere episodes. And there we are again on the path to the baroque and untrue."

Contentment in America

I was happy to realize that the master I had visited was content amid the surroundings of his new home in America. I had thought he might be lonesome for Europe and his Lake Maggiore estate, but he loves being in Riverdale—"it is so beautiful here—so quiet—I stay here all day—play the piano and study my scores."

When the time came for my departure, once again Toscanini exhibited that concern which he showed earlier in the afternoon; and even more so now because there was no taxi to take me to the station and his own car was in use. He stood there deep in thought as if the problem weighed him down and I pleaded with him not to think about it—I would enjoy walking in the country. But he did not listen. He finally accompanied me and although I continued pleading with him not to walk such a distance, he did not leave me until I was seated in the train. I might add that I was quite out of breath trying to keep up with the "old man" as we walked rapidly down the hill.

There are not many great men in this world—and I mean pure, unadulterated greatness—men who look, speak, and act as great men should. And most of us seldom meet such men. Therefore I came away from Riverdale deeply gratified by the honor of having met—face to face—one of the world's truly great men.



Toscanini and Ormandy. This Photo and That in the First Column Were Loaned by Adrian Siegel

Duets in Harmony



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1842 · 1943



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251 Pearl Street"

That Wednesday night at 8 precisely a Connecticut Yankee bearing the reedy name of Ureli Corelli Hill took the podium and let 63 New York music teachers into the first bars of Beethoven's "Fifth."

Ninety-nine years passed, to a day, and

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One hundred years passed, less a day—and on Dec. 6, 1942 Artur Rodzinski took the podium to lead the Philharmonic into the majesty of Beethoven's "Fifth"—now become the "V for Victory" theme of the embattled democracies.

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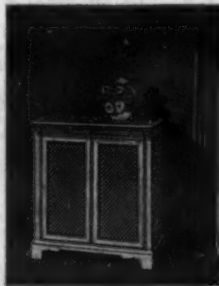
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